

Developing a True Dramatic Artist--Mackay

AUGUST 21, 1912

PRICE TEN CENTS

THE NEW YORK
**DRAMATIC
MIRROR**



AMELIA BINGHAM

How to Get Rich in the Far East--Goldie



CHARLOTTE LAMBERT



KATHRYN OSTERMAN



BERNHARDT NIEMEYER



LUCILLE LENNON



LILA RHODES



SADIE HARRIS

FORREST WINANT



EDNA BAKER and RUTH CHESTER



AMELIA BINGHAM GUEST OF COMMODORE AND MRS. BLACKTON.

NOWHERE NEAR THE FOOTLIGHTS



THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879



VOLUME LXVIII

NEW YORK, WEDNESDAY, AUGUST 21, 1912

NO. 1757

Mr. Morosco's Words of Wisdom

OLIVER MOROSCO, of Los Angeles, has been delivering himself of a few fundamental truths about natural acting that should receive the widest circulation.

While, as he says, "'pictures,' artificial grouping, 'balancing' the stage and nonchalant posing have gone into the discard along with the elocutionary voice and the actorial strut," this is only true of the more advanced players. The vast majority, we fear, still stand in need of some reform. To such as require it we commend Mr. MOROSCO's words.

"A good actor," he declares, "should never see his audience. And if I ever see an actor of mine walking down to the footlights to 'fire' his speech across, he will in turn get 'fired' as quickly as I can get back on the stage. I see no reason why a woman with a clear voice and distinct enunciation should not play a strong scene with her back absolutely to the house, if the situation seems to demand it."

Mr. Morosco, although classed as a stock manager, is responsible for many successful first productions not only in stock, but also in a more pretentious way in Chicago and New York. If there were more managing directors such as he in stock to train players in the way they should go, there would be no fear that the stage would want for proper material for the higher demands that might be made upon it.

Doubtful Publicity

WE NEED not question the enterprise of the vaudeville manager who offers his theatre for a twenty-minute "act" to be furnished by ladies of the women suffrage cause, but what are we to think of the mental capacity of the ladies who seriously accept such a proposition?

To be sure, they have the doubtful example of JANE ADDAMS, who performed in a similar manner in Chicago not long ago, and they can also defend themselves by arguing that a mountebank stunt on a vaudeville stage is much less to their discredit than to smash windows, throw hatchets, and attempt arson like their sisters in Great Britain.

But wherein can they ever hope to gain converts for their cause by exhibiting themselves as an entertainment attraction before a thoughtless audience?

We all go to the theatre, especially the vaudeville theatre to be amused, and the lady suffragists need not complain, therefore, if their "act" is accepted in that spirit.

A Matter of Stage Salaries

WE FEAR that somebody has been talking in stage money to a dramatic writer for the *Globe*. Discussing stage salaries, we find him stating that "men and women of quite ordinary ability are in some instances asking \$200 and \$250 a week;" and, again, that "to fill a role of even minor importance and be sure it will be played well, from \$150 to \$200 a week must be paid."

We should distinctly like to see the men and women of "quite ordinary ability," who are asking \$200 and \$250 per week. Indeed, they may be asking it for purposes of publicity, but are they getting it and would they refuse less?

We should also like to see the managers who are paying \$150 or \$200 a week for people to fill minor roles.

Even leading people are in greater supply than the demand calls for,

and therefore are not receiving the princely remuneration commonly supposed. As for high pay for minor parts, all such stories must be taken with heavy allowance for the well known propensity of some players to talk in large figures.

And there is yet another side to this stage salary question that few people outside of the profession stop to consider. The season is short; the actor rarely works longer than thirty or forty weeks in the year. His salary must therefore be discounted from 25 to 35 per cent., as compared to remuneration in other lines of endeavor.

Editorial Change

WITH the next issue of *THE MIRROR* Mr. FREDERICK SCHRADER, who is well known to the profession and in the newspaper field as dramatic author and critic, will take the editorship of this paper, succeeding Mr. FRANK E. WOODS, who retires to devote himself to other work. Mr. SCHRADER's many friends in the profession will be pleased to learn of his connection with *THE MIRROR*, for which, in the past, he has written many special articles, while dramatic editor on the *Washington Post* and *The Globe*, New York.

Decline of the Humorous Song

THE spirit of mediocrity which here and there manifests itself in the affairs of the theatre is hardly anywhere so blatantly expressed as in the character of our so-called popular songs.

It is not necessary to analyze the trite forms of thrashed-over melodies which run current in the decadent musical comedies on Broadway. Only people of an elementary musical taste are impressed by them.

The objection is against the specifically-named popular tune, motto or topical song which is the vogue. There has been a lamentable decline in this genre within recent years.

Twenty years ago a lyricist who essayed this form of lyric was supposed to have a certain literary grace and a happy facility for mixing jingle and humor, which appealed to people of intelligence; whereas now the appeal is direct to the understanding of immature minds and people without culture, to whom the extraordinarily clever rhymes of W. S. GILBERT would be Greek.

Are we declining in intelligence, or are the music publishers' doors closed to the right men?

Hope for the New Playwright

AN event that should prove a message of good cheer to the unknown playwright is reported elsewhere in *THE MIRROR*. It is the notice of the National Federation of Theatre Clubs that it will produce on Oct. 6 *The Highest Court*, by Henry Irving Dodge.

The play was submitted by the author anonymously and was selected from among many others for the inauguration of the Federation's plan of producing new plays by new authors.

The unknown playwright has had so many hopeful promises in the past that have resulted in nothing, that this substantial proof of good intentions must come as a refreshing change.

The result should and undoubtedly will be that the Federation of Theatre Clubs will now have submitted to it dramatic compositions in vast number, each author hopeful that he will at last be able to gain a hearing for his play.



THE USHER



THE players of *The Girl from Montmartre* company had an interesting and exciting time when they were initiated into some of the mysteries of motion picture playing, the occasion being the taking of the Kinemacolor film that forms so pleasing a part of the play. They had no idea of what they were about to experience, until the director of the picture company laid rude hands on them, overawed the entire party from management to chorus, and led them forth from Whitestone, L. I., to a wooded scene where the "chase" was to commence.

And it was a genuine "chase" in one respect, for there rushed down upon them from ambush multitudes of the natives, small in size, but powerful to bite, and the skirmish was brisk until the brave invaders with Hattie Williams at their head pressed on to the greenward of an estate, carrying the natives with them. Here between bites they prepared to finish the picture, when they were suddenly brought back to the dangers of their situation by a flank attack from a bulky butler, who threatened to descend upon them backed by the local constabulary. While the butler was telephoning for the police the camera was busy, and the last scene was finished. The party breathed easier, and commenced an orderly retreat with Hattie Williams still at their head, only to find the burly figure of a policeman emerging from behind a bush. Imagine their surprise. William Danforth inquired, calmly: "Are we pinched?"

"You are not," said the cop. "Them's great moving pictures. I was just on my way up to the house to find out what the butler wanted when I saw this goin' on. So I had to stop and watch you."

"Ta ta," said Hattie, and the machines sped away. So that is how the policeman came into the story, but not into the picture. But he is wasted at Whitestone when there are so many opportunities for intelligent policemen in New York.

From time immemorial almost every one, whether superstitious or not, has cherished some sort of amulet, talisman, charm—any old thing for good luck—and some are very odd selections. Leonora Bradley has carried around one of the strangest of these ever since the time of the historic Corbett-Fitzsimmons prize fight at Carson City. Miss Bradley had been playing in James J. Corbett's company for some weeks before the great event, and had been vastly interested in "Gentleman Jim's" elaborate preparations for the battle. These included daily training and a bag punching outfit was carried, to be set up on the stage at each stand for the then champion to practise swings, cuts, hooks, and other slugs and bluffs. When Corbett departed for the scene of the mighty meeting, he gave Miss Bradley as a keepsake the pair of leather knuckle protectors that he had worn when worrying the punching bag. The actress has much faith in the memento's power for good fortune and almost believes that the pugilist might have had better luck at Carson City had he retained the protectors as a mascot.

A gentleman of leisure has written to Henry W. Savage from a Maryland jail, asking for the part of the crook in *The Million*. He says he saw the farce last Spring in Baltimore, and he would like to be assigned to the part as soon as he walks out on Sept. 1. Further: "I have acted, and have been told that I do it rather well. And, as for experience, that's why I am here. But I do not want any more watches." It may have been funny to Mr. Savage, or to his press agent, but the play was not held up this time. The opening was at Springfield, Mass., on Thursday evening, and Edwin Forsberg had the part of the crook. Mr. Forsberg was a rascal in *Madame X*.

A more amusing circumstance is noted in the souvenir programme which the company issued. After several neatly printed pages illustrating and describing the mammoth enterprise and its promoters, we come to the pleasing countenances of two typically familiar individuals who are intro-

duced to us as "expert mixologists from the States." More pleasing still is the manner in which our friends the mixologists uphold the glory and dignity of their native land. They are no common bartenders, be it understood, but real artists, inventors of many famous "drinks, ices, and flavours." Moreover, they are appreciated in cold cash for their unrivaled qualifications, the Australian managers having outbid the chief Winter gardens and cafés of America for the services of one of the pair, while the other enjoys "the distinction of being one of the highest salaried expert drink dispensers in America."

Evidently things American are more popular in Australia than in the mother country. At the opening of the Crystal Palace in Sydney, a big amusement enterprise of the Greater J. D. Williams Company, Ltd., 823,179 American cents were circulated and recirculated in the slot machines of the arcade during the first day, while the "photoplay theatre de luxe," showed American films with Selig's *Coming of Columbus* as the chief feature.

Before consenting to come to this country to play the *Tartar Emperor* in *The Daughter of Heaven*, Basil Gill inserted a peculiar clause in his agreement with the Liebler Company. This was that they should lease for him for one year a suburban home within twenty miles of the Century Theatre. One of the chief requisites of this home is to be a garage suitable to his motor car, for Mr. Gill is an enthusiastic motorist, and he writes from England that he will not be found on Broadway except in a motor car. Mr. Gill has been leading man for nine years at His Majesty's Theatre, where he has acquired a reputation as one of London's favorite romantic actors.

A little tin pall was delivered at the Werba and Luescher office last week for Frank C. Payne, and with it came this note: "My dear Mr. Payne, Your Rose Maid may make money, but taste what our bees have made. No fair saying. It was taken from roses. (Signed) Emily Ann Wellman." And inside the pall Mr. Payne found some delicious honey from the farm in the Catskills, where Louis Mann's leading woman summers. Mr. Payne was launching into a discussion of the superiority of this particular variety—it was either basswood or clover—



BASIL GILL

Will Play the *Tartar Emperor* in "The Daughter of Heaven"

when a magazine woman who had strolled in, told him she did not believe that he knew the difference. Thereupon Mr. Payne surprised her, and every one in the office with a technical description of the different varieties of honey made from flowers, all the way from orange blossoms to red and white clover. He convinced the magazine editor, but all of Mr. Payne's subordinates have been busy in their spare moments since then trying to find the book that made him so wise.

THE USHER.

GOSSIP.

Arthur Byron, recently operated upon for appendicitis at the Monmouth Memorial Hospital, Long Branch, N. J., was able last week to be removed to his home in that city, the operation having proven entirely successful.

Dauphin Institute, Toledo, O., will include a course of study of the drama in its regular curriculum during the coming term.

The first New York performance of Augustus Thomas's new play, *The Model*, will occur at the Harris Theatre, Aug. 31, the cast including William Courtleigh, John Flindlay, Gail Kane, Alice Gale, Ffolliott Paget, and Viola Flugrath.

Oscar Hammerstein is directing the destinies of his Victoria Theatre and Roof-Garden in this city, while his son, William, the house manager, takes a vacation.

Ned Wayburn has returned from Chicago to rehearse *The Whirl of Society* for its season tour. The company will show Al. Jolson, Lawrence d'Orsay, Melville Ellis, Clarence Harvey, Willie Weston, Fannie Brice, Ada Lewis, Mildred Elaine, and the Courtney Sisters.

The Majestic Grand Opera company is to present this season an operatic arrangement of the oratorio, *Elifjah*. Among the singers will be Gwilym Miles, Bernard Fergus, Ester Achaberto, Hortense d'Arblay, Pilade Sinagra, Sebastine Burnett, Eva Vera, Marie Louise Rogers, and Arture Bovi. Theodore H. Bauer and S. Kronberg will direct the company.

Twins were born last week to Albert Rawson, one of the notorious "Rawson Twins," who terrorized the region roundabout Hillsdale, N. J., in their boyhood. Albert Rawson and his brother are grandsons of Laura Keane.

Rehearsals for *The Dove of Peace* were begun on Monday at the Palm Garden, this city.

The betrothal of Veola Harty, of *The Girl from Montmartre*, and Harry Bingham Brown, aviator, was announced in this city last week.

Chauncey Olcott opened his season at Saratoga Springs, N. Y., on Aug. 16 in *Isle o' Dreams*, by Rida Johnson Young. Henry Miller is managing Mr. Olcott's present tour, and Mr. Miller's daughter, Agnes, makes her stage debut in this production.

Berkeley Haswell will be featured this season in *Billy the Kid*, the seventh annual tour of that attraction.

Vinie Daly has begun rehearsals with *The Eternal Waltz*, having been engaged by Martin Beck for a leading role.

James Sheagreen, press agent for Henry W. Savage, has gone to Mount Clemens, Mich., to recuperate after an attack of sciatica. Percy Heath is holding down the desk in this city.

Josie Sadler is a recent engagement for *The Follies of 1912*.

Marguerite Clark and Ernest Glendinning have gone to San Francisco to reappear in *Baby Mine*. Later Miss Clark will return to New York to play in Granville Barker's *Prunella*.

E. M. Newman has gone to Iceland to gather material and pictures for an addition to his repertoire of "travel talks."

Oscar Hammerstein has written for the *New York Times* a lengthy and highly commendatory letter concerning the late Jules Massenet.



DEVELOPING A TRUE DRAMATIC ARTIST

INTERVIEW WITH F. F. MACKAY



ART and the actor have a mighty firm friend in F. F. Mackay, whose experience with both covers more than half a century. If they are not united it is not his fault. He can recall the days when he played in companies with Edwin Booth, Edwin Forrest, Charlotte Cushman, and others, whose names are mentioned with reverence, and, not being so farsighted that objects right under his nose are indistinct, he can look with unprejudiced vision on new favorites. In the course of the eighty years of his life he has done an immense amount of original thinking and applied it to the drama, until even such a weighty phrase as "The Mackay Philosophy of Acting" is not too big for the support beneath it.

Occupying a shelf of the bookcase in his studio on Forty-fourth Street is a row of books of his own writing, all dealing with some phase of the dramatic art, among them four comedies. The attention of a visitor if he begins talking art, no doubt will be called to the books, then, without any prompting his eyes are pretty certain to wander to the pictures hanging above the bookcase, good pictures, too, and a closer inspection will reveal the name Mackay in the corner of each one. The actor, the author, and the instructor, is also the painter, and the guiding star of all four is sincerity.

Providing you have doubts of this, talk with Mr. Mackay for half an hour and feel the virility of his clear-thinking mind. Try to detect inconsistencies, or half-baked theories and see with what success you meet; but all this is getting in the danger zone, for Mr. Mackay said emphatically that he did not wish to be "written up."

His parting injunction was, "Don't write about me; write what I have said." In obeying orders one thing is bound to be lacking—the magnetic way he said it. For instance, when Mr. Mackay declared that the American stage is sadly in need of dramatic plays and properly educated actors, he voiced a moderately prevalent belief, but following a quantity of eloquent argument it carried all the impressiveness of something new, for obviously the average actor and the average play, alike, fail to measure up to the standard outlined.

A truthful imitation of nature is the fundamental idea of Mr. Mackay's theory of acting, which he explained like this: "Mimetic force is the basic principle, not only of all true art, but also of the intellectual force developed in man. The mind is developed through imitations of impressions received from childhood on to manhood. It may be the impression created by those about us; it may be the impression gained from a book or a lecture, but, no matter what the source, every mental development has as its root an impression that stirs the mimetic power. We can only conceive of some thing made familiar to us through sight or sound, and by mentally imitating the conception advance, by reason of the imagination, to something outwardly dissimilar, may be, but intrinsically related.

"All men develop through their power of imitation, and the actor's art is to interpret nature. It is a truism to say that all of us spend most of our lives acting, and because this is so many men and women think they can step from the street to the stage and act with equal ease. This is a mis-



F. F. MACKAY

Whose Opinion of Theatrical Conditions is Tempered by Sixty Years of Stage Experience

take, for the reason that the art of acting is to make physical pictures of mental conceptions, and the change to an unfamiliar environment brings a mental embarrassment that results in physical awkwardness. To illustrate more fully: when a man is acting off the stage he is in the field of nature familiar to him, he is moved by impressions from a practically unlimited environment, and he responds spontaneously to the feelings engendered. When this same man steps behind the footlights the play becomes the limit to his mental environment, and for the motive behind his movements he must depend, not upon feeling, rather upon an understanding of the author.

"In order to interpret a part he must know the mental intention of the author as represented in each character, and having acquired this knowledge its correct expression depends upon a broad general familiarity with all the sensations to which the human body is subjected. Feeling governs men off the stage, and on the stage the actor must do by mental direction that which would be natural under the same conditions in an outside environment where he responded to impulses.

"Art never creates, it only represents, and a dramatic artist must learn the truthful means of representation by a close observation of nature—human nature in all emotional states; then place the knowledge at his mental direction for muscular manifestation.

"Depending on the mimetic gift, that is not exceptional, many players who do not really understand their play, may guess right about half of the time in their compositions of character, and

give an adequate idea of the author's intention, but there is no need for guesswork if a part is properly studied. Besides the grammatical construction and the logical deduction as to what sentences mean, there is the emotional element to be considered. A good dramatic writer sees an action and records it in words that are merely the mode of conveyance. The actor's duty is to know the value of words in relation to the sentence and to visualize the cause, for drama is nothing but action. Three or four acts of description do not make a drama, as many playwrights have learned to their sorrow."

Mr. Mackay then made the rather startling statement that in his opinion seven out of every ten failures of plays are due to the inability of actors and directors to express the philosophy of the author. And, goodness knows," he added, "there generally is little enough philosophy to express. Great advances have been made in theatricals during the past thirty years, meaning improvements in costumes, scenery, and purely mechanical effects, but dramatic art has not developed in proportion. There does not appear to be much vital dramatic material to work upon, and the purposes of art are not likely to be served by managers who place more value on physical than mental qualifications when engaging an actor.

"When president of the Actors' Society I frequently received requests like this: 'Send blonde, weight about one hundred and thirty pounds, big dresser, and good looking,' and I consistently ignored them. Considering that Edwin Booth was only five feet seven, and Charles Kean measured but five feet four, the craze for leading men in the six-foot class may well work harm, and it is entirely true that a man's size has an important bearing on his chances of securing an engagement."

Mention of Booth and Kean started Mr. Mackay on the subject of present-day Shakespearean performances that, to put it mildly, he considers inadequate. "In view of the fact that the number of Shakespeare's plays, read, studied, and produced exceeds that supplied by any other author, it seems remarkable that the productions are not more satisfactory. When people do not understand Shakespeare it is because they do not look for the cause behind the phrase; they do not realize the action that is a necessary accompaniment to the proper reading of the lines," and to illustrate, Mr. Mackay read parts of King Lear and Hamlet, showing how certain speeches demand action.

"A manager makes a Shakespearean production, and points to the lavish scenery and costumes, but where are the actors? An actress who can play Juliet as she should be played can play any part that a modern author can write, and the same applies to any man able to interpret Hamlet. A proof of the surpassing greatness of Shakespeare as a test of an actor's caliber, is found in the fact that an actor never believes that he has reached the top of his profession until he has essayed Hamlet or King Lear, and both roles require a higher order of imagination than generally is brought to bear on them."

Gradually Mr. Mackay drifted back to the things
(Continued on page 13)

THE COLLEGE MAN IN LIGHT OPERA

THE VIEWPOINT OF VINCENT SULLIVAN, COLUMBIA, 1910
NOW IN THE ROSE MAID

FEATURING players en route to stardom, managers have cast about in this age of strenuous publicity for various attributes to attach to them. A long record of achievement is most substantial, but it has been regarded sometimes as out of date, and in lieu of it the notions have told of the youth and innocence, the matinee idol qualities, the audacity, or what not that made the players New York favorites in a night. There is still another variety coming, the college man. He has long been more or less of a hero in comedy, in fiction, and in ordinary life, and now he is to appear in all the glamour that goes with college days. Even to-day in the advertising of *The Rose Maid* appears frequent reference to Vincent Sullivan, "the Columbia University boy," who sings the leading tenor role alternately with J. Humbird Duffey. Thereby hangs the story of a rise so rapid as to make a person gasp, for here is a young man who graduated from college only two years ago, who has been on the professional stage a year and a few days, yet he sings the leading part in a well-known operetta on Broadway.

Mr. Sullivan—he is so young it is almost a temptation to call him Sullivan—stands at the age of twenty-three on the threshold of success, perfectly calm in his ambition to win greater honors. His conception of success is based on what is ahead, always ahead, and he avoids the danger of thinking what lies behind. Could more be expected of a young actor or singer when he suddenly finds himself popular? Mr. Sullivan was really surprised when an interviewer approached him in the office of Werba and Luescher, his managers, to ask how he did it. The young singer acknowledged that he had never thought any one would consider him of enough importance for "copy," and he had never bothered to gather up his ideas on the subject; he was simply fortunate in an early start, he was glad he was young, and he was working hard to "make good." But in the course of the conversation he showed that he did know what he was doing, and furthermore he had those wonderful ideas of a young man about the world as a place of opportunity.

Mr. Sullivan has the advantage of good looks. He might easily be taken for a college man just off the campus, not the "rah rah" boy, but the well-dressed, clean-cut individual who is perfectly able to take care of himself. Before he knew that he was observed, he went about his business in the office in a quiet gentlemanly way, yet with a sociability that gave the secret of his popularity with the company and the men at the business end. He likes his managers, his associates, his work, and is liked in turn, which is another method of saying that he enjoys life with a level head.

Before he would answer any question, he exacted a promise that this interview should be written in a minor key, because, as he said: "I do not want any one in the business to say, 'We knew it! Swelled head.' And I do not want any of my friends to think that I have changed in the slightest." Which was in itself an indication of his character. We sat down in the quietest of the suite of offices until he could tell something of his short career on the stage.

He began: "I got my start in college, of course, when I used to sing the leads in those original plays put on by the Players' Club of Columbia University. One year I remember the name of the show was *The King of Hilaria*. We had all kinds of training, for the professional coach had no more mercy on us than a regular stage director." Mr. Sullivan said nothing about it, but his own work is an indication of the advantage of professional coaching in college dramatics, over the crude elocutionary methods pursued by amateur coaches. He went on: "We thought we had a pretty good idea of what regular comic opera was like. We went on the road with our shows, doing one-night stands through New England, visiting the large Eastern cities, and doing everything, as we thought, but draw salaries.

"But I found out there was more difference than that when I did get a chance to go on the stage. I knew Christie MacDonald and was introduced by her to Mr. Werba and Mr. Luescher. They said I could sing the part of Rudi in *The Spring Maid* at the Liberty Theatre, a juvenile about twenty-one years old, and just what I thought I could do. So I was on to sing the night of Aug. 12. When I walked out on the stage and saw that house filled from the orchestra up, and every one with an expression on his face as if he dared any one to amuse him, I thought to myself, 'Good Lord, what have I done?' Then I concluded that as long as I was there I might as well go on with it, and I did. After that it came easier. Werba and Luescher



VINCENT F. SULLIVAN

The Young College Graduate Who Sings the Leading Tenor Part in "The Rose Maid"

gave me a contract, and I sang the part in Miss MacDonald's company for a number of months. Along last Spring I had to come back to New York to look after some family business, and in May when I had that cleared up, Mr. Luescher asked me to sing the Duke of Barchester in *The Rose Maid* alternately with Mr. Duffey. It is a heavy role, verging on baritone, which just agrees with Mr. Duffey, and I enjoy it."

Mr. Sullivan's is a dramatic tenor voice, hardly lyric, but strong, and he is constantly improving in the part. The inevitable question was, "Do you want to go into grand opera?"

He answered: "That is the way I am heading. The lighter operas are excellent in themselves, but I am studying all the time to work up higher and higher until I am in grand opera."

The question, "How long have you been studying?" brought out an interesting admission: "Only two years. And I have had just one teacher, M. E. Florio, but I think I have found the right one. Still, when I came to Mr. Florio, I was, if not exactly, raw, or rare, at least a trifle 'done.' I had been singing for years under different directors. All the time I was in college I was in the Glee Club as well as the Players' Club, working hard to get experience. Then came a year when there was death in the family, I had just undergone an operation, and I broke down so that I had to drop out of college, but I kept up my voice culture."

Mr. Sullivan had an engagement at the theatre, and we started over, passing a reception room full

of actors and singers who hoped for such a position as Mr. Sullivan held when the Fates should be kind to them. The interviewer asked, "You never had to go through that ordeal, did you?"

Mr. Sullivan replied, "No, and I am thankful that I didn't. I have been very fortunate." He was interested in the photograph which the interviewer had in his hand at the time, the picture of a young star, whose name has been blazoned on the billboards from one end of the country to the other. Of her he remarked, "I used to roller skate with her on the street, but I don't suppose she would know me now."

"Perhaps she will soon," was suggested.

"Perhaps."

As we walked over to the Globe Theatre, Mr. Sullivan saw on the other side of the street Elizabeth Brice, another young singer, who will have the leading part in *Tantalizing Tommy*. They caught sight of each other at just the same time, and as he rushed across the street, she met him at the curb with both hands outstretched, in the frank impulsive greeting of youth. It was the very spirit of the campus, with all the difference in the world between that and the freedom of Bohemia, and somehow it made Broadway look like a better place. When he came back, he told of the last time he had met Miss Brice, when she was playing in *A Winsome Widow* in Philadelphia last Winter. Charles King, of the same company, was with them, and they wondered what changes the next few months would bring. Now, all have leading parts. Mr. King having been engaged to go out in *The Little Millionaire*. Mr. Sullivan will sing the role of the Duke in a road company of *The Rose Maid*, which opens at Portland, Me., but that will probably be for only two weeks, and he will then come back to New York to alternate with Mr. Duffey again in the original company.

The conversation jumped, as conversations will do, to the subject of physical condition. To sing the role of the Duke eight times a week as Mr. Sullivan will do in the next two weeks is no light task. He said that he had to take good care of himself, and he admitted: "I never have smoked. I know what alcohol tastes like, but I don't consume much of it, for I believe that a man has got to keep in condition if he is going to make good."

"Do you think there would be opportunity for more college men in the profession?"

"I certainly do. They might not be so fortunate in an early start, but those who want it enough will get there. Two of my college friends went directly into professional work from college, Ed. Horton, who was last season with Louis Mann, and Ralph Morgan in *Madame X*. I don't think there is anything like it, and those who look for the salaries will find that the stage pays well enough."

That suggests a comparison between the figures recently published of what the average college graduate of two years' standing can earn, slightly over \$1,000 a year. A conservative estimate of Mr. Sullivan's salary would be \$100 a week, so there you are. Perhaps there will be more young persons with degrees after their names striving to go on the stage next year. But the stage will not be materially affected unless the recruits are willing to work hard after the manner of Vincent Sullivan.

D. H. WALLACE.

GOSSIP OF THE STAGE.

Louis Francis Brown, manager for Burton Holmes, has reached this city to arrange for the latter's "travelogues" this season. Mr. Holmes is returning from the Orient by way of the Mediterranean.

Mrs. McCoy, mother of Bessie and Nellie McCoy, has begun a crusade against snakes in New Rochelle, N. Y., having already slaughtered about thirty of the serpents.

Ready Money was successfully presented in London on Aug. 12 by Allan Aynesworth.



GOT RICH QUICK ON MELODRAMA

How An Australian Actor, After Bitter Struggles, Rose Suddenly to Big Management. Building and Buying Quarter Million Dollar Theatres

BY ALBERT GOLDIE



[This, the fifth article of Albert Goldie's series relating to theatrical conditions in foreign lands, deals mainly with the meteoric rise to leading management of a young Australian, George Marlow, who, though unknown in this country, becomes a subject of topical interest, as he is now in the market for American plays and people, and has an agent in New York with the object of securing material suitable for his various theatres in Australasia. —Ed.]

WHAT theatrical bond there has been in the past between America and Australasia has been mainly that established by the firm of J. C. Williamson, Ltd. For more than thirty years the head of that big organization, himself an American, has maintained an *entente cordiale* between members of the profession in these countries.

Another Antipodean firm has recently entered the field, headed by a young Australian named George Marlow, now owning the Adelphi Theatre, Sydney, and the Princess Theatre, Melbourne, and building theatres in other centres of Australia. Besides the houses actually owned by this firm, a chain of theatres is leased as occasion requires around the Antipodes. Mr. Marlow is now prepared to treat with American authors and actors, and is open to deal with established managers looking for new tours for their companies.

Naturally, the question is asked, "Who is George Marlow?" Probably the best informed of the profession here have never heard of him. This is not to be wondered at, for Mr. Marlow rose suddenly to prominence from absolute obscurity. There have been few instances in the history of the profession of such meteoric success, and as it is always encouraging to the earnest "battlers" in the business to hear of quick leaps to fortune, his story should be interesting. Marlow was a mere actor in Australia—the merest kind of actor in fact. He was what is called out there a "back blocker." That is to say, he sought applause in hamlets where a solitary gum tree was the popular rendezvous, and the local hall was a shearer's shed or a lumber store.

Far from being ashamed of the fact, Marlow is prouder of his hard-luck stories than of the 60 horse-power limousine he now steers through the highways and byways of the cities he entertains. "Nothing succeeds like excessive failure," is his favorite axiom, by which, of course, he means that when you have been to the extremes of adversity you are more likely to rebound to extreme prosperity than if you were a prosaic person who had settled to a midway course, and was opened to move away from it lest he fall by the wayside.

"Hard times are when you are afraid to ask for your salary because you might get the sack," is the epigrammatic way in which Marlow describes his early struggles. He confesses that he has known what it means to wait three weeks for business to look up, so that he could annex the price of a hair cut. He will tell you that, though he has never starred, he has starred as well as any man in the business. At "beating the train," he reckons himself a headliner. Once he rode for about ten hours, packed away under the seat to help his manager out. On another occasion he enjoyed the unique experience of tramping for three days through the bush while "on tour," living on mushrooms picked en route. Again, when his company was stranded in a town, he turned a slight knowledge of pianos to good advantage by going from house to house tuning them for what he could get, and thus raised sufficient to pay the fares in to the next village.

George Marlow started in management with \$15 in cash and a gold watch. It was the watch that kept the attraction going. When luck was out the watch would go "in," and, when luck returned, the watch came out. But the inevitable day arrived when the watch failed to come out, and then the company closed.



GEORGE MARLOW

A New Prominent Figure in Australian Theatricals

"I've been a super, a machinist, a property man, a hero, a villain, a comedian, an advance agent, a treasurer, a business manager, but mostly a failure," is the way he summed up his career in a talk with the writer. Success only came to him after many years of battling. Most actors lose heart with continued failure; they get to consider themselves accursed and believe that the world is turned against them. Marlow's career is a splendid lesson of what can be achieved by sheer confidence. I remember meeting him in a country town a number of years ago with a touring company. He played the piano when he wasn't playing the comedy part or shifting the scenes. But, as though it was already an accomplished fact, he told me emphatically, "Some day I will be a successful manager."

How far he has succeeded may be judged by the fact that his firm spent \$250,000 on the Adelphi Theatre, Sydney, while the purchase of the fine old Princess Theatre, Melbourne, cost them nearly \$200,000. He now keeps four or five stock and repertory companies going all the time in addition to visiting attractions.



MARLOW'S ADELPHI THEATRE

The Largest Theatre in the Southern Hemisphere, Sydney, N. S. W.

Marlow has specialized in melodrama, out of which he has made several fortunes. His first venture of the kind in a big way was Lured to London, which netted him a large sum of money. He does not pretend to compete against the Williamson firm, as he operates in entirely different branches of the business. His slogan is, "Give the public what they want," and in the colonies nothing goes so well as the highly sensational and the purely spectacular.

In a previous article I dealt with the wonderful opportunities now presented in Australia for first-class American enterprises. An impression seems to have gained ground that the Antipodes is a monopoly controlled by the Williamson firm. This is entirely erroneous. Mr. Marlow either owns or leases theatres in every centre, and can offer dates or tours to any responsible managers in this country. Now that the competition in this land is so keen, it is remarkable that more managers of the best class do not turn their attention to Australasia, where large fortunes have been made during recent years. Of course, the attractions would need to answer strictly the requirements outlined in my previous article on that subject. When it is considered that such expensive combinations as those of H. B. Irving, Oscar Asche, and Ethel Irving can, despite the enormous distances or the small population, make enormous profits in those countries, it is evident that the money is there, and a careful—most careful—choice of attractions is all that is needed to get it.

It is true that in years past it would have been inadvisable for foreign managers to oppose the Williamson firm, but these colonies have prospered so marvelously of late and have such an undoubtedly great future ahead that the field has opened out to an extent that local managers do not realize.

With this tide of prosperity, Mr. Marlow has risen and has left the trail where the ghost walks not, and where the spectre of starvation stands always mocking.

BESSIE ABBOTT AS MAID MARIAN.

With three changes in the cast, the most important addition being Bessie Abbott as Maid Marian, Robin Hood was revived at the Knickerbocker Theatre Aug. 12. The production was of particular interest in that it marked Miss Abbott's first appearance as a prima donna in light opera. To those who recall her performances at the Metropolitan Opera House, the emphatic success scored by Miss Abbott in the new field was not a surprise. Her voice, delightful in quality and thoroughly cultivated as it is, suits Reginald de Koven's music, and she acts with a spirit and ease altogether charming. A more completely satisfying Maid Marian would be difficult to imagine. Herbert Watrous particularly, when singing the "Brown October Ale" song, made an excellent Will Scarlet, and Ethel Kent was a pleasing Annabel. Florence Wickham and other members of the company seen at the New Amsterdam Theatre last Spring contributed to a thoroughly artistic performance.

REFLECTIONS.

Harry Williams, the song writer, has signed for My Best Girl with Clifton Crawford.

Cecil Cunningham will be leading woman in the new Academy of Music production, The Girl from Brighton.

Esta Varez, a Spanish dancer, has arrived in the United States, and will be seen in a musical production with her dancing partner, Edward Chatel.

Joseph Santley, who has been in A Modern Eve, will have an important part in The Woman Haters' Club, which opens at the Tremont Theatre, Boston, Sept. 16.

Mrs. Randolph Hartley (Emily Wakeman) has been visiting Isabel Irving at her Summer home, Siasconset, Mass.



THE MATINEE GIRL



JUST Like John's setting is at least as attractive as that "frankly farcical" play. A few color specialists may even prefer the soft yellows and dim grays of the charming new playhouse, William A. Brady's Forty-eighth Street Theatre, to the garish fun of the first play without music of the young season. Many a woman in the audience made mental note of the color scheme for a dinner frock for her social season.

The wide theatre with its shallow auditorium so arranged that no one can possibly be out of earshot of the stage competes with the Hudson in being the most restfully appointed theatre in New York. The Hudson's uniform green tones soothe jarred nerves. The Forty-eighth Street Theatre's subdued tints lull them into quiet.

Mr. Brady has provided another sedative for the tired business man and the nerve-strained woman in giving the effect of distant music in his most recent playhouse. While hobnobbing with the interesting youth in the box-office strains of music that seem to come from a drawing-room in Fiftieth Street pleasantly accost our ears. Entering the theatre and passing through a wide aisle to one of the roomy seats, one hears them a little more distinctly, and presently she locates them beneath the stage, where the orchestra is wholly hidden by evergreen boughs banked in a fragrant heap. This is an agreeable innovation, for we seldom see musicians who are as lovely as the sounds they evoke from their instruments. There is even a painful incongruity at times between their forms and faces and their music. Mr. Brady has screened these discords. Assault and battery will not be permitted in the name of music at this newest playhouse.

Another pleasant innovation is the place where one may safely gossip. Who hasn't wanted to talk between acts but lapsed into gloom and silence because she didn't know her neighbor, but had suspicions? And who hasn't been confronted by the echo of indiscreet intermission remarks? That thorn has been removed by the management of the new house. We may say what we think of anybody we think about if we repair to the pale gray gossip room where the chairs are placed far enough apart to prevent the most rubber-eared person overhearing personalities.

Another impression those leaving the theatre after Just Like John, carry with them is that the company has been rehearsed to the last degree. If the actor's rendition of a role was not perfect, it was because perfection lay not in him nor the role. Beautiful women and clever men did their best to amuse us, and so far as I am concerned they succeeded.

Arthur Row, who sits enthralled at the feet of the classics, was tempted to mingle the features of a boy interrupter in an indistinguishable mass. The lad, leaning forward to catch the ear of the enraptured young actor, whispered at a performance of the Coburn Players at Columbia College: "Tell me, has this play been brought up to date?"

"And he was talking of Twelfth Night," mourned Mr. Row. "As Marie Walnwright once told me: 'There is no farce comedy written that is as apt and effective as Twelfth Night.'"

Eva Davenport varies her preparations to enter vaudeville by grandmotherly visits to Long Branch, there to worship at the shrine of one "Jacky" Levinson, aged two, and excessively active for that perpetual motion age.

Grace Livingston Furniss is the only living person who protests against being regarded as wealthy. From her new home at Riverside Drive and One Hundred and Eleventh Street came her cry for aid. The ordinarily stately and self-contained playwright was on her knees in spirit.

"Won't you please tell them—yes, I mean the public that goes to see plays and the part that doesn't? I want everybody to know that I am not a plutocrat. Tell them my brother and I are not suing for a forty million dollar estate, as has been

published. We're only suing for an accounting of a small part of the estate. You don't know what an awful thing it is to be thought rich. Managers want me to back my plays, and once famous leading men hunt me up to get the price not of a drink—they're not so modest as that—but a spree. Won't you correct that silly story?"

I have.

Richard Carle has bought a new home a brief distance out of Long Branch. Under Mr. Carle's direction the place is fast becoming an estate, one of the marks of which is a fifty-foot lake stocked with swans.

Edwin Milton Royle, sending invitations to friends for Royle Night at the Tokeneke Club,



BOB HILLIARD AND MRS. BOB
At Blacomet, Mass.

near Darien, Conn., where the Royle comedies were amusingly put on by the Royle family recently, wrote:

"Telegraph us whether you can come or not, and come whether you can or not."

Lorena Atwood, with her aunt, Mabel Bert, is making an unprofessional tour of Europe. Germany received her admiring attention last week. It will be Scotland next week. Having completed a bird's eye view of London and Paris they will sail for New York to arrive on Sept. 8.

Mrs. Crikard, the stately young matron who lives across the street from John and Agnes Findlay, her parents, found her actor father engaged in teaching his grand-daughter certain pert sayings.

"Now, papa," she protested, "you know you mustn't do that."

"But, daughter," came the reply in the mild Findlay tones, "you know I'm only getting even."

"Getting even for what?"

"For the time when you were two years old and you rewarded me for trying to entertain you by saying: 'Papa think's he's funny. Bloody fool!'"

Lillian Russell's interest in Chinese porcelains and jades has extended to the literature of ancient China.

"Is there any sentiment in it?" asked one who wanted to know.

"Sentiment," replied she, over whose name, Mrs. Alexander Moore, our unaccustomed tongues still trip; "It has some of the prettiest love stories ever written. There is one story which in brief is this: A gallant wished to give to a beauty of the Orient a pair of pearls. She sighed as Marguerite sighed, held them against her crimson silk robe until they blushed pink. 'If I had met you earlier,' she said, 'but I am a wife.' She handed back the pearls and two tears rested on her eyelashes, then fell upon her cheeks.

"See," she said, "these are pearls that I give to you."

Mrs. Frances Hodgson Burnett, from her Long Island home, Plandome Park, plaintively writes of her interrupted gardening:

"It now remains for me to decide whether to give up making gardens or renounce writing plays."

Sarah McVicker, who made her debut in vaudeville last week in the sketch of ominous title, "The Double Cross," came to the Findlay cottage in New Brighton one afternoon for rest.

When Agnes Findlay had dispensed her famed hospitality, Miss McVicker looked and felt better. "I came full of woe," she said, "but I am leaving full of roast lamb, huckleberry pie, and comfort."

Billie Burke's neighbors in Broadway, at Hastings-on-the-Hudson, are agape at the wonders that charming young woman has wrought in a Summer. She first performed a feat of self-denial in staying in this country when Manager Charles Frohman had summoned her to London to confer with him about her new play. Plays loom large in Miss Burke's ambitious mind, but a home bulks still larger. The home won. She remained on this side, and has worked steadily at Hastings supervising the transformation of an old stone house into a modern mansion which she has named Burkeleigh Crest.

The Mind-the-Paint Girl isn't sure herself how many rooms her new home shelters, but she is certain that her household will be a cleanly one, for the house contains six bathrooms. Miss Burke's dressing room is as large as a well-grown New York flat, and her own suite of bedroom, sitting room, dressing room, and bath covers as much space as the auditorium of the theatre where she will play next month.

What its mistress most treasures at Burkeleigh Crest is the Japanese garden on the sloping grounds about the gray house. Miniature lakes and tiny fountains and wee tea houses dot the lawn. One Japanese house has lodged itself high in a tree to which the girlish owner climbs swiftly with a bewildering flurry of snowy skirts. In this Japanese house by the same magic of cleverness, by which dinner is served in tree houses in Paris, Miss Burke serves tea to a half dozen guests who don't mind a bit of crowding. It will require years and many thousands of dollars to develop this home to the perfection its owner has set as a standard.

Blanche Bates will prolong her Summer rest in Denver into October.

"Peggy is dead," she writes of the small, smug pug, haughty to other dogs and fearsome to most of mankind, but abjectly devoted always to Miss Bates; "Foolish as it seems, I didn't want to go to my beloved farm this year. There's only old 'Jack' left now of little mother's pets. I could cry now just thinking of little 'Peg'! The creature had personality."

Robert Hilliard's idea of Summer rejuvenation is shown in the photograph reproduced on this page. His preparation for rehearsals of Harriet Ford's play took place in the vast out-of-doors of 'Sconset.

Adelaide Prince, having proven herself unique by declining an emotional part, because she prefers to laugh and make others laugh (how many thousand times have you heard the other preference loudly voiced?) will turn the key in Justholme next week, and the first week in September depart these shores for Genoa, where she will visit friends, coming thence to Paris for a month and an indefinite stay in London.

Marshall Farnum and his bride have been paying a honeymoon visit to that refuge of honeymooners, Sag Harbor. William Farnum was their host and counsellor.

THE MATINEE GIRL.

PERSONAL

BRIAN.—Christmas Eve has been named as the date for Donald Brian's opening in this city in *The Marriage Market*.

COBURN.—Mr. and Mrs. Charles D. Coburn, having closed the tour of the Coburn Players, sailed last week to enjoy a motor trip in Europe and a sojourn in Greece.

GOLDEN.—Bernice Golden, daughter of Richard Golden, was injured by falling scenery while playing in *The Greyhound* at the Astor Theatre last March, and has been in a hospital at Bangor, Me., all Summer. She will be unable to return to the stage this Fall.

LORAINE.—Robert Lorraine will have a fortnight's engagement in England in *Man and Superman* before reviving the play here. May Blayney will be in the cast.

NAZIMOVA.—Alla Nazimova will begin her season in Toronto, on Sept. 9 in *The Marionettes*, presenting *Bella Donna* at the Empire Theatre, New York, after John Drew's engagement there.

RILEY.—James Whitcomb Riley, the Hoosier poet, has presented \$50,000 to his nephew, Edmund H. Eitel, who has been his secretary and manager for many years and who was married on Aug. 9.

TEMPLETON.—Fay Templeton announced last week that her retirement from the stage is permanent, she preferring to remain with her husband, W. J. Patterson, at their Pittsburgh home.

TRUAX.—Sarah Truax reappears this week with the Harry Davis Stock Players at the Grand Opera House, Pittsburgh, for a special starring engagement in *The Second Mrs. Tanqueray*, after which she will come to New York.

BINGHAM.—Amelia Bingham has begun another vaudeville tour in *Big Moments from Great Plays*. The photograph from which the cover on this week's *Mirror* is made was taken by White.

VIOLA ALLEN IN "DAUGHTER OF HEAVEN."

The long awaited announcement from the Liebler Company has come at last to the effect that the part of the Empress in *The Daughter of Heaven* will be played by Viola Allen. George C. Tyler has been trying to persuade her to take it since he received the manuscript last Winter, and the inducements offered were considerable, but Miss Allen disliked the idea of giving up an unbroken succession of starring tours. Mr. Tyler told her that she could have an individual starring play again this year, but he would like her to play the part of the Empress. He argued that the actress who founded the firm's fortunes should play in this production, which was to mark the height of his ambition. He went on: "The idea of the authors is to have Bernhardt do it in Paris, and Phyllis Nielson-Terry



SARAH TRUAX

in Sir Herbert Tree's London production, but the Century Theatre will have the world premiere."

Miss Allen asked time to consider and, when the time was up, an extension. It was expected when George C. Tyler came back from Europe that he would make a final announcement, but he did not. Miss Allen called at the Century Theatre last week to say that the attractions of the part had overcome her objections, and she would play it. Then she went off to the White Mountains for a three weeks' visit before rehearsals.

Pierre Loti, co-author of the play, has cabled to the Liebler Company expressing his gratification upon the engagement of Miss Allen.

REFLECTIONS.

The Summer season of the Coburn Players which ended Aug. 10 was the most successful in their history. The tour lasted sixteen weeks, extended through nineteen States, and included performances at forty-eight colleges and normal schools besides many Chautauquas, country clubs, and special events.

Cyril Courtney was compelled to relinquish his

engagement for *Within the Law* at the Eltinge Forty-second Street Theatre, in order to return to England on urgent private business.

Broadway Jones, the comedy in which George M. Cohan will be himself again, is to have its premiere at Parsons' Theatre, Hartford, Conn., Sept. 16.

A. H. Woods has brought another singer from Europe, this time Triga Borga from Denmark, to play the flirting widow in *Gypsy Love*.

The Cohan and Harris plans for the year include, besides the plays already mentioned in *The Mirror*, a comedy by Hayden Talbot, *They Say He Went to College*, and *Are You My Wife?* Roy Atwell's dramatization of Max Marsin's book.

Hugh Ford, general stage director for the Liebler Company, will have a play, *Cooper Hoyt, Inc.*, produced by the company. John Barrymore will hurry on from Los Angeles to assume the leading part, and his support will be organized at once.

Low Hawkins underwent an operation for appendicitis at the American Hospital, Chicago, on Aug. 10.

Pauline L. Herman (Bonita) filed a petition in bankruptcy in this city on Aug. 12, with liabilities of \$5,487 and no assets.

Still young enough to let her friends know when she has a birthday, Elizabeth Brice has said that it comes on Aug. 30, the same day that *Tantalizing Tommy*, her vehicle, opens in Chicago. But Miss Brice has coyly declined to tell which birthday.

Carl Reed, private secretary to John Cort, has been directing the Cort Theatre, San Francisco, during the vacation of the resident manager, Homer F. Curran.

Horace James, Homer Miles, and Julia Wolcott have been engaged for *The Wedding Journey* with Arnold Daly.

Belle Adair has been selected to play the leading female role in *The Fascinating Widow*—after Julian Eltinge, of course.

Madison Corey and Jess Dandy have returned with Charles Meekins from a vacation spent at his hunting lodge in Canada.

The advance representative of Walker Whiteside in *The Typhoon* will be Charles P. Salisbury, of the *Washington Post*.

Gypsy Love will make its Pacific Coast tour in a special train of eight cars.

Margaret Illington and company were entertained by the Winnipeg Riding Club on Aug. 8.

Charles Judels has signed for *The Follies of 1912*.

Charles Frohman purposes to engage college men as male choristers in his musical productions, offering \$25 weekly wage.

"THE MIRROR'S" THEATRICAL BIRTHDAYS

The *Mirror* invites readers to send in notices of their birthdays. They should reach THE MIRROR two weeks before publication. Include past and present engagements as well as date.

August 21.

FRANK E. MORSE, who will manage this season *The Power Behind the Throne*.
RICHARD KIPLING, general manager of the Honolulu Amusement Company.
VICTOR DE COTTENS, French author and librettist.
HENRY AINLEY, who played

Gabor Arany in the London production of *The Concert*.
WILBUR HIGBY, well-known stock actor and manager.
BURN MCINTOSH, actor and lecturer, whose recent stage appearances have been all too infrequent.
EILEEN PERCY, who appeared in *The Blue Bird*.
MALCOLM OWEN, last season in support of Margaret Anglin in *Lydia Gilmore* and *Green Stockings*.

August 22.

FRANCINE LARRIMORE, seen in the ingenue lead in *Over Night* and re-engaged for the same part.
DANIEL FROHMAN, theatrical manager, whose uniform success is indicative of sterling qualities.
FRED FEAR, for several seasons with *The Merry Widow*.
MARTIN HAYDEN, seen here in *The Girl in the Train*.
HAROLD HOWARD, remembered in the cast of *An Old New Yorker*, in support of Thomas A. Wise.
FORREST HUFF, now in *The Merry Countess*.
FRED MACE, who forsook musical comedy for motion picture work.
ZENADE WILLIAMS, seen here in *The Scarecrow*.

August 23.

FRETT WILLIAMS, last season with *The Three Rameos* and *The Marriage—Not*.
ROSIE GREEN, seen in vaudeville with Joe Keno.
CHARLES A. MILLWARD, seen here in support of Ethel Barrymore.

LOUISE MOODIE, English actress, who was here with Olga Nethersole.

August 24.

MARGUERITE JOHNSON, clever ingenue with the *Poll Stock* at Scranton, Pa.
EDW. LEROY RICE, authority on minstrel things, born on this day, and says he's glad of it.
MAX BRENNER, English caricaturist, author and critic.
WALTER FRICHARD EATON, journalist and dramatic critic.
HARRIET OTIS DELLENBAUGH, whose splendid work with the New Theatre company is well remembered.
CLINTON PRESTON, recalled for his work in support of John Mason.
ARTHUR STANFORD, who appeared here with Marie Cahill and Elsie Janis.

August 25.

PAULINE HATHAWAY, for the past two seasons with Elsie Janis.
HERBERT D. DELMORE, last season in *The City*, now juvenile with the Woodward Stock company, Kansas City, Mo.
J. R. LORRAINE, who recently closed with the *Severin De Deyn Players*.
ANTHONY ANDRE, whose effective acting in *Ben-Hur* was seen for three seasons; last year *Mahmout* in *The Arab*.
BLANCHE BATES, whose plans for this season have not yet been made public.
GEORGE FAWCETT, leading man in innumerable popular plays, last year with *A Gentleman of Leisure*.
PAUL PORCEL, French actor and manager, is Chevalier of the Legion of Honor.
MABEL FRENTREAR, with Billie Burke in *The Mind-the-Point Girl*.
VEDA McEVER, seen here in Mrs. Fiske's company.
YVONNE DE TRÉVILLE, now a most admired coloratura singer in Europe.

HARRY STANLEY KNOTON, who responds to the stage name Jingles.
MURDOCK J. MCQUARRIE, formerly with *The Man of the Hour*.

August 26.

HENRY SHUMER, for ten years a favorite Pacific Coast stock comedian.
T. F. DILLON CROCKER, English mimic, actor and journalist.
DENISE ORME, who returned to the stage in *The Honorable Phil* and was seen later in *Our Miss Gibbs*.
JAMES CASSIUS WILLIAMSON, successful actor-manager, referred to as the Frohman of Australia.
GEORGIA ETHELIA COHAN, clever daughter of clever parents.
WILLIAM H. CONLEY, operatic comedian, remembered with the *Aborn* forces.
SAMUEL REED, for some time associated with the Frohman productions.
GEORGE WOODWARD, seen here as Uncle Billy in *The Trail of the Lonesome Pine*.

August 27.

AL. TRAHERN, successful stock manager, whose company is the delight of Long Island.
JULES LEMAITRE, French dramatic critic, author, poet and novelist.
FRANCIS CARLILE, whose recent successes have been many.
HARRY FISHER, a shining light in musical comedy.
OWEN JOHNSON, whose first effort, *The Comet*, was presented by Madame Nazimova.
EDWARD MACKAY, recalled for his exceptional work in *Everyman*.



BLANCHE BATES



HENRY AINLEY



REVIEWS OF THE WEEK



MAXINE ELLIOTT'S—"READY MONEY."

A comedy in three acts by James Montgomery.
Produced Aug. 19, by H. H. Frazee.

Stephen Baird William Courtenay
William Stewart Norman Tharp
Sidney Rosenbaum Leo Donnelly
Sam Welch Henry Miller, Jr.
Summer Holbrook George Loane Tucker
James E. Morgan Scott Cooper
Hon. James H. Tyler James Bradbury
Jackson Ives Joseph Kilgour
Captain West Ben Johnson
Hammond J. K. Hutchinson
Quinn Gordon Burby
Flynn Smith Davies
Neil Guy Nichols
Paul Alfred A. Hesse
Reddy Clarence Rockefeller
Grace Tyler Margaret Greene
Ida Tyler Fay Wallace
Mrs. James Tyler Ida Darling
Margaret Elliott Elizabeth Nelson

A billboard advertisement has described Ready Money as something the sad world is longing for. The phrase may be ungrammatical, but it is singularly happy in describing the play as well as the article in question; because Ready Money does appear to have a fortunate combination of humor, wit, fun, or whatever variety of the sensation it is that the world seeks in its hours of leisure. When a really clever comedy happens along it inspires expressions of enthusiasm which in this case may almost be gathered into "sheer joy"; and such appeared to be the mood of the audience which welcomed James Montgomery's comedy to New York. For once the first-nighters were more than glad to see a play which had made Chicago and London laugh, cynicism fading to good nature before half of the first act was gone; New Yorkers laughing, not because their cousins in the other cities had laughed—oh, no!—just laughing because they forgot and enjoyed themselves. Such humor has this comedy as to promise it a prosperous career in the large cities, and then up and down the length and breadth of the land. May it continue longer than the ordinary custom, in the hands of the very capable cast which interpreted it in New York on Monday evening.

The play is based on the tendency to "bluff," supposedly an American habit, but really known since the time when men, or perhaps it was women first, began to make money, and considerably before that. But the play relates the way in which this self-possession in the knowledge of an empty pocketbook is utilized to bring concrete results. Stephen Baird, gentleman and man of business, is on the verge of ruin and suicide, desperate in the midst of happy friends who seem powerless to help him, when Jackson Ives, an acquaintance, comes to him on this New Year's Eve with \$20,000 and the idea to "flash it." Baird impulsively promises to do anything in his power to help Ives at any time, and the latter at once startles him with the statement that the money is counterfeit; he made it, and he may be arrested at any time. That is an example of the suddenness with which changes come in this comedy. Baird is persuaded to take the money for an experiment, and when he merely lifts it from his pocket every one of his friends jumps to the conclusion that his Skyrocket Mine is full of gold. They deluge him with checks, and each spreads the news quietly enough to bring him a landslide of checks and friends. With this influx also come one captain of the United States Secret Service and three assistants, counterfeiting experts, all on the trail of Baird's financial friend. And then follow a delightful series of mix-ups in which the money changes hands, Baird and Ives are arrested, freed for lack of evidence, cornered again, and released when the S. S. men find the money genuine. Ives rejoices in their wisdom, but tears up the money, for he, "the best counterfeiter in the world," knows better. Baird's mine proves to be rich in gold, he marries his fiancée, and ready money abounds.

Few comedies of recent years have been so closely and neatly built. Early in the second act the tension appears to sag slightly, but there are no other moments to which even the suspicion of dullness could be attached. Thrills and laughs alter-

nate as in another successful play, on Broadway which has been called a melodramatic farce, not a bad classification perhaps for this play. Again, there is just a suspicion that Ready Money would not have the same fascination if the secret were known in advance, but that will remain for other than first-night audiences to determine.

Producer and author are to be congratulated on the choice of a cast so suited to the parts in every instance. William Courtenay and Joseph Kilgour in the leading parts were easily favorites, and they deserved all the applause they received from friends, old and new. After them came James Bradbury, Lee Donnelly, Norman Tharp, Scott Cooper and many others, who should be rewarded with a nice discrimination of complimentary adjectives. This would appear to be a man's play, and such it is on the surface, but that would make it also a woman's play according to the wise O. Henry, who reminded us that women were fond of gambling stories. There are some well-gowned feminine members of the cast, too, who have no exacting parts, but they do them neatly and are very attractive in the doing of them. Margaret Greene is particularly charming.

PROCTOR'S—"THE LITTLE CHURCH AROUND THE CORNER."

A playlet by James Horan. Produced by Inez Macauley and company Aug. 19.

Stella Rose Sara Lewis
Mrs. Fanning Alice Gilmore
Dick Wilton Henry Pemberton
Ray Raymond Inez Macauley

The scene is a theatrical boarding house; the heroine an actress out of work, hounded by her landlady and tempted by a wealthy man. Into the scene comes a well-dressed and successful actress, who has been helped by "friends." Up to this point, about half way through the playlet, the spectator wonders why it was ever written, so closely does it resemble the famous rooming-house scene in *The Easiest Way*. Here are Laura Murdock, Brockton, and Elsie St. Clair, all under different names, but substantially the same people. And then, just as the spectator's patience is exhausted, comes a divergence in the story. Ray Raymond, the Elsie of the story, confesses to Stella, the Laura—who, by the way, had never fallen one point of dissimilarity in the stories—that she had never yielded to temptation, although she had accepted the gentleman's money. Exit Stella, enter Brockton, alias Wilton. Ray says that she has fooled him, confesses that she loves him, and they go off to be married at the Little Church Around the Corner, leaving a hint behind that they will pay the other girl's bill. It is such a pleasant ending, so free from the troublesome realism of *The Easiest Way*, that the author should have provided a more original foundation.

Inez Macauley was rather charming in the part of Ray Raymond and she showed ability, but with it a bad habit of bunching her words. Sara Lewis was also capable as Stella.

ZIEGFELD, CHICAGO—"THE MILITARY GIRL."

Musical comedy in two acts by Cecil Lean. Produced by W. K. Ziegfeld, Aug. 12.

Mutt Adolphe Richard
Doc Harry Kessler
Bruno Hans Herbert
Cutie Sam Thompson
Hack Earl Stanley
Colonel Cruikshank Henry Norman
Grace Kingsley Lillian Stanley
Aunt Tillie Miller Nita Allen
Ione Field Florence Holbrook
Miss Longfellow Gladys Leroy
Slim Henderson Cecil Lean
Rastus Emilie Subers
Miss Understood Cleo Mayfield
Miss Bridges Daisy Lyle

CHICAGO, ILL. (Special).—"There's more excitement in this house to-night than there has been for years" is a line that may or may not have been intended for a double meaning and a good laugh, but it induced the laugh for, besides fitting into the dialogue, it was happily sententious. The Military

Girl is labeled by its producers as a musical farce. That is a misnomer.

It opens very like light comedy on the ground of a company of cadets from a young men's military academy. It begins amateurishly, and continues so for the greater part of the first act. But somewhere it turns to burlesque, and good burlesque at that, amid various shifts of flimsy scenery. A quartette of players, including Cecil Lean and Florence Holbrook, perform a travesty upon the cheap vaudeville stage and moving picture drama that is good for uproarious laughter for its really humorous conception. From there on the entertainment accelerated its pace; the second act is polite burlesque throughout, opening with the entire male contingent, giving a very funny imitation in female guise of the various recognized divisions of the female chorus militant from show girl down to "brodier." Various conceits of a happy nature pass in rapid succession after that, all in the best of taste, prettily costumed and with real ideas to bestow individuality. The second act measures up to metropolitan standards. On a larger stage and with a larger company The Military Girl should enjoy long popularity.

Evidently young Mr. Zeigfeld aims to follow the career of his elder brother of The Follies, and he has taken a long step in that direction. Ned Wayburn rehearsed the company, and his handiwork is seen throughout. Cecil Lean is credited with writing words and music. Some of the music is good, but most of it is worse than commonplace tinkle. Henry Norman has a blustering part of little consequence. Lean and Holbrook have most to do, all of their usual kind. The best female part is played by Nita Allen, the most capable player in the cast. She presents a comedy character that is humorous and incisive, and has a narrative song, "Simple, Isn't It," that is by far the most artistic thing in the entertainment, well written and exceptionally delivered. She would rank high as an individual performer in vaudeville. The chorus can sing and dance and the girls are not at all difficult to gaze upon.

At the Cort Theatre on the same date H. H. Frazee presented Eugene Walter's play, *Fine Feathers*, a new version of *Homeward Bound*. The cast includes Robert Edeson, Wilton Lackaye, Max Figman, Rose Coghlan, and Lolita Robertson, and a review will be printed in a later issue.

H. C. BAKER.

LIEBLER COMPANY'S NEW ENGAGEMENTS.

One of the most important engagements by the Liebler Company in the last week is that of Lee Baker for the part of Prince Fidelity in *The Daughter of Heaven*. Mr. Baker was among the first engaged for the New Theatre company, and he was given an informal contract "for the life of the institution." Last season George C. Tyler remembered this and gave him the part of Boris Androsky in *The Garden of Allah* to succeed Lewis Waller. He will now enter on his fourth season at the big theatre on Central Park West, the only actor in America to enjoy the distinction.

Maggie Holloway Fisher was engaged Saturday to play the part of Mrs. Pickett in *Pomander Walk*, which opened Monday evening at Asbury Park for a one performance preliminary to the Western tour. Muriel Hope and Theodosia de Coppett were chosen for the cast of *Buxi*. George Irving has been cast for the name part in *Alias Jimmy Valentine*, Frederick Webber for Detective Doyle, and Anne Bradley for Rose Lane. Elsie Leslie and Margaret Dale were re-engaged Saturday for *Disraeli*, and Oscar Adye, Arthur Eldred, and Alexander Calvert were added to the cast.

There will be a new leading woman for *The Man from Home* in the person of Gertrude Hitz. Charles Wellesley and J. J. Gardner also have been engaged for important parts. Newcomers for minor parts in *Oliver Twist* are: W. T. Carleton for Mr. Grimwig, Pell Trenton for young Harry Maylie, Harriet Ross for Mrs. Maylie, and Stella Congdon for Mrs. Bumble.

"THE GREYHOUND" BACK AGAIN.

After a Summer in kennel, The Greyhound was again unleashed at the Astor Theatre on Monday evening, with Henry Kolker, Douglas J. Wood, and Elita Proctor Otis in the parts they played with considerable distinction for several months during the Winter. The only material change in the cast is that of Alice Martin in the part of Claire Fellman. The young woman interpreted the role with a great deal of sympathy and effective restraint, and had no difficulty in establishing herself in the good opinion of the large audience.

While Messrs. Armstrong and Misner deal in obvious effects in this play of crime and adventure, and it falls far short of justifying the declaration that it is intrinsically a good play, it is well played and has a picturesque background. This applies particularly to the setting which represents the deck of the ocean greyhound. The telling episode is the poker game in the cabin, and it might be said that the whole play is built around this. Yet Miss Otis manages to infuse a wonderful amount of interest into her unique portrayal of the adventures, and if one does not get an intellectual treat in witnessing this performance, at least one finds occasions for growing ardently interested in the course of the evening.

FELICE SCORES AT FITCHBURG.

FITCHBURG, MASS., Aug. 19 (Special).—Felice, a musical comedy in two acts, book and lyrics by George E. Stoddard and Benjamin Thorne Gilbert, music by Charles Berton, was given its premiere by the Whalom Opera company, at Whalom Park, tonight. While all the musical numbers, of which there are twenty-four, received much applause, "Do You Get Me?" "Two Strings to Your Bow," "A Game of Chance for You," "The Bird Show" in act one, and "To-Morrow," "Glad I Know You," "Smile and the Roses Fade," of act two, deserve special mention. Marguerite Lovell made a decidedly charming Felice, both vocally and dramatically, while the comedy role of Augustus Schnitz was capably played by Louis Kelso. The locale of the play is in France, act first showing the courtyard of Boule Dor, Trouville, and act two the lawn fête of the Chateau Rocheperon, near Trouville. L. S. Woods.

FRITZI SCHEFF TO STAR IN "THE LOVE WAGER."

Fritzi Scheff will star this season, under management of Joseph M. Gaites, in The Love Wager, an operetta by Edith Ellis, W. C. Duncan, and Charles J. Hambitzer, made over from The Seven Sisters, opening at Ford's Theatre, Baltimore, Sept. 16, and will be brought to New York later. In the company will be Edward Martindel, Harold Forde, Phoebe Coyne, Helen Dietrich, Helen May, Cecile Renard, Roydon Keith, Horace Wright, Will H. Philbrick, and Samuel Ash.

PRESIDENT TAFT AIDS GERMAN THEATRE.

President Taft did a unique thing on Monday when he sent his check to Professor O. E. Schmid, managing director of the German Theatre company at Cincinnati, to make up a deficit accruing at the end of the season. In a letter the President said he shared in the general public appreciation of the efforts of Mr. Schmid and his associates, and that he took pleasure in lending his aid and encouragement. In New York, August Lucchow, the restaurateur, has been the chief mainstay of the German theatre since the death of Steinway.

NAT C. GOODWIN INJURED.

In attempting to swim ashore from a launch near Santa Monica, Cal., on Aug. 15, Nat C. Goodwin was caught in the waves and thrown upon the beach in such a manner that he was severely injured, and at first it was feared that one of his limbs had been paralyzed. Physicians found, however, that no serious injury had been sustained and the actor is now resting quietly at his home in Santa Monica.

NEW CHASE THEATRE IN CAPITAL.

An important opening occurred in Washington Monday evening, that of the new Chase vaudeville house recently completed on the site of the old Riggs House on Fifteenth Street, opposite the U. S. Treasury Department. The event was attended by President Taft, who occupied a box with his official staff.

OPENINGS FOR "WITHIN THE LAW."

The opening date for Within the Law in New York has been changed to Sept. 10 at the Eltinge Forty-second Street Theatre. This avoids conflict with Billie Burke in The Mind-the-Palnt Girl. The complete cast, as announced for the first time, gives the following names: Jane Cowl, Florence Nash, Georgia Lawrence, Catherine Towers, William B. Mack, Orme Caldara, Charles Abbott, Wilton Taylor, Brandon Hurst, William A. Norton, Kenneth Hill, Charles Willard, Arthur White, and Charles Ebbetts. The first performances will be at the Tech Theatre, Buffalo, the week of Sept. 2.

The American Play Company, which now controls the drama, will also send out the Chicago company with practically the same cast that played in the Western city last Spring. This company will open at Ottawa, Ill., on Aug. 25, and move to Kansas City for the next week, playing the principal cities of the West later. The company will include Ann Davis, Howard Hall, Lewis J. Coddie, Joseph Hawley, Edward M. Dresser, Fred Forrester, Maud Burns, Rose Maurice, Henry Douglas, Suzanne Willis, Ethel Seeley, Jules Ferrar, Charles Gerrard, George Cameron, and others.

OPENINGS OF FROHMAN COMPANIES.

John Mason will begin his season in the new Bernstein play, The Attack, at the Star Theatre, Buffalo, Aug. 29. His new leading woman will be Martha Hedman. The Model, by Augustus Thomas, will be seen at the Harris Theatre, Aug. 31, and a London production will be made by Charles Frohman before November. The Garrick Theatre has been selected as the place for the first New York presentation of Primrose, a comedy importation from Paris. Alla Nazimova's tour in The Marionettes will begin at Toronto, Sept. 9, and end at Syracuse, Oct. 26, when she will begin rehearsals for Bella Donna.

GOSSIP.

A final decree of divorce was granted in this city on Aug. 8 separating Mrs. Anna R. Monroe from her husband, George W. Monroe. Their nine-year-old daughter was placed in the custody of the mother.

Governor Woodrow Wilson, Democratic candidate for President, attended a performance of Bunt Pulls the Strings at the Comedy Theatre on Aug. 8. He occupied a box with his brother, Joseph R. Wilson, and passed unnoticed until after the performance, when Molly McIntyre tossed a big bouquet into the box, saying, "For a wee bonnie laddie who will be the next President of the United States." Then there was an ovation for the candidate.

Mr. and Mrs. W. G. Long (Dorothy De Ecker) have signed with A. G. Delamater's Beverly of Graustark (Eastern), making their fourth season with this attraction.

Helen Ware will open her next season in this city, presenting Elmer B. Harris's new play, The Trial Marriage.

All members of the Society of the Alumni of the American Academy of Dramatic Arts in New York and vicinity were invited to meet Mr. and Mrs. Charles A. Goettler (Trixie Friganza) at Room 606, 1451 Broadway, on Aug. 16.

Mrs. Adele Sturges Dodd was awarded a final decree of divorce in this city on Aug. 8 separating her from her husband, Frank B. Dodd, secretary of the Metropolitan Opera House and Realty Company.

Lionel Belmore arrived from England last week to engage players for minor roles in William Faversham's revival of Julius Caesar.

Harry Watson, Jr., has signed to appear again under management of F. Ziegfeld, Jr., this time in The Follies of 1912.

Shep, Camp, who spent the Summer at Hamilton, O., with Mrs. Camp and their daughter, has returned to New York to rehearse for The Traveling Salesman.

Francis Wilson is so encouraged by his success in writing The Bachelor's Baby that he is putting the finishing touches to a new comedy for himself, which he will present after a preliminary tour in his B. B.

Pomander Walk, that quaint comedy of old English life by Louis N. Parker, opened the season at Asbury Park on Monday evening and was immediately sent to Denver, where it will start its Western tour.

Blanche Ring is convalescing from an operation

for appendicitis at the home of Mr. and Mrs. Harry Williams at Long Beach.

Elizabeth Marbury has secured in Paris the American rights to a new process of color photography perfected by Gervais Courteille, which she purposes to introduce here during the coming season.

Raymond A. Hubbard and Estelle Marie Peruch (Estelle Perry) were married in Long Island City, N. Y., on Aug. 18, Mr. and Mrs. John C. Slavin being witnesses to the ceremony. The bridal couple have gone away for a few weeks of honeymooning.

LEW FIELDS'S GREAT SCHEME.

The Vaudeville Acts He Is Sending Out Will Develop New Actresses.

Lew Fields is serious about this, and when Lew Fields is serious he works as hard as if he were pounding something into Joe Weber's Dutch cranium. Else why does Mr. Fields labor all day in the Broadway Theatre, with cast off and slippers rolled up, and then when Hanky Hanky (Hawkins), and the bald heads assemble to be kissed by Florence Moore, why does he adjourn with his troupe to the stage of a defunct roof-garden? The reason is none other than that Lew Fields has a scheme, a working institution in which chorus people may learn to say a few lines, and those who have been used to saying a few more may become principals. In other words Lew Fields is preparing to send out fifteen musical comedy acts for vaudeville, averaging seventeen persons to the act, that a few may be trained for the Fields Broadway productions.

Mr. Fields was found by a representative of Tus Miamos, in the first row of an empty house at the Broadway, viewing the evolutions of the company which will present Fun in a Cabaret in vaudeville. Downstage centre were two show girls who have been known on the White Way for years, and no one ever thought they would be other than show girls, yet here they were, actually doing some individual kicking and singing. If they continue in the good work they may some day be principals. Listen to Lew Fields telling how it will be done:

"My idea is to give a chance to the chorus people to develop any talent they exhibit. These acting schools where you take them off in a hall and put them through their stunts before turning them loose on a Broadway stage are no good, for they are going to have stage-fright as sure as fate. I had to find another scheme, and I concluded to give them their schooling at the same time they were getting actual experience in vaudeville. So I am going to send out these different acts over the Sullivan-Considine circuit in the Northwest, with bookings ranging from 50 to 100 successive weeks.

"I take on an average seventeen people to an act, and let a stage-manager train them until they get over the roughest of the work, and then I take care of them myself. I have been at it about six weeks now, working hard every day, and I have already found several promising candidates for places in Broadway shows. No money could buy me to do this for anyone else, and I suppose I only do it because it is a hobby. I admit there will be money in it for me if the scheme works out, but that is not my idea.

"The acts now in rehearsal are Fun in a Barber Shop, Fun in a Delicatessen Shop, Fun in a Restaurant, Fun in a Cabaret, Fun in a Drug Store, Fun on the Good Ship 'Wrong Side Up,' Fun at the Seashore, and Fun in the Court House. I expect to start them out soon.

"The way I came to start in this was that I ran short of people for the minor parts in my Broadway shows. Those who had had larger parts would not take small ones even when they were out of jobs, and the chorus people who tried it without training were awful. If you gave one of them five words, he would put a scene on the blink. So I had to cut out these small parts, and that meant cutting all the extra threads out of the story. I never saw a story built up yet of just principals and comedians that was not jerky. You need the small parts to round it off and make situations to bring the comedians in. They won't make situations themselves. That is the reason why some of the Broadway productions have been criticised for lack of plot. Now I hope that we are going to get back to the more complicated story."

Mr. Fields said nothing about it, but one of his lieutenants called attention to the philanthropy of the man who had created so many jobs at this season of the year for the actors who had been wandering up and down Broadway.

TWO LIEBLER SPECIAL TRAINS.

Record Achievement Necessary to Transport Big Productions This Week.

Two special trains, including twenty-six cars, will be needed to carry equipment of the Liebler Company from New York to Chicago on Friday over the Lehigh Valley Railroad. This record theatrical movement will be bannered. It is made possible by the fact of so many openings in the West within a few days. The Garden of Allah will open at the Auditorium, Chicago, Aug. 31; Oliver Twist at the Illinois Theatre in the same city, Sept. 2; Alias Jimmy Valentine at the National Theatre, Aug. 25; The New Sin at the Powers's Theatre a little later, and Pomander Walk at Denver, Aug. 26. All of these companies will be transported in the special movement.

Seven seventy-foot baggage cars will be required to hold scenery and properties for The Garden of Allah. The Oliver Twist production can be squeezed into three cars of the same length, and a baggage car space will be used for each of the other attractions. In addition there will be two animal cars to house the live stock used in The Garden of Allah; the camels, sheep, donkeys, goats, and dogs. The Bill Sikes' dog of the Oliver Twist company will also be included in this portion of the movement. Altogether, there will be fifteen cars in this section.

In the second Liebler Company Special will travel the players in four of the companies. The New Sin actors are to come to the United States via Canada. Including the players and the working force necessary to set up and handle the plays, there will be one hundred and fifty persons credited to The Garden of Allah, forty to Oliver Twist, thirty to Alias Jimmy Valentine, and twenty-five to Pomander Walk, a total of two hundred and forty-five, divided over nine Pullmans. Two diners will be attached to this section, making eleven cars in the train.

PAUL DECKER TO BE STARRED.

Hurrying down from Portland, Me., last week between times, Paul Decker signed a contract with L. S. Sire to remain with him for a number of years. For the present Mr. Decker will continue in leading parts with May Robson, but the understanding is that next season, or the season after, he will be starred by Mr. Sire. The manager is now reading a number of likely plays. One that he may choose is a dramatization of the English novel, "Lord Cammarleigh's Secret," done by Harold M.

Harvey, of Grand Rapids, Mich. Because of his tours with May Robson, Mr. Decker is particularly well known in the West, and he will probably try out his new play in Western cities before coming into New York.

LESTER LONERGAN IN ENGLAND.

Forms Partnership in London with Sewell Collins—Tour with Eva Lang Abandoned.

Mr. and Mrs. Lester Lonergan (Amy Ricard), recently arrived from London, sailed again for that port on Aug. 14 from Boston. Mr. Lonergan has entered into business arrangements which will keep him in England this season, and the purpose of his brief visit to the States was to cancel plans in this country. When Mr. Lonergan left last June he had arranged to play this season with Eva Lang in classical repertoire. In England opportunities offered which led to the sudden change in plans.

Sewell Collins, now in London, has written a number of one-act plays, which have been successfully produced. Mr. Collins is a magazine illustrator with little time to devote to the production of his plays, and Mr. Lonergan will become his partner, attending to Mr. Collins's plays and to some which he has written himself. He expects also to put on An Idyl of Erin and From A to Z, two sketches, the former of which he and Miss Ricard presented in stock last season, and he has practically completed arrangements for producing in London The Play Without a Name, seen at New Bedford, Mass., last Spring, Cyril Maude having expressed a desire to try it at one of his theatres. It is probable, too, that Mr. Lonergan may play Shakespearean roles in an English company.

MARC KLAW HOME AGAIN.

Announces Openings of Klaw and Erlanger Attractions—Two Foreign Enterprises.

Marc Klaw, returning last week from Europe, where he has sojourned since the middle of June, gave out the opening dates for the attractions to be managed by Klaw and Erlanger this season. The Count of Luxembourg will be seen for the first time in Boston, Aug. 26. Oh, Oh, Delphine! will open at the Forrest Theatre, Philadelphia, Sept. 9; the New York company in Milestones, will open at the Liberty, Sept. 17; the Chicago company at the Blackstone, Sept. 23; Robert Hilliard, in The Argyll Case at Atlantic City, Oct. 17, and Elsie Ferguson, in Eva, Nov. 11, at the Columbia, Washington. A Plain Woman, Eugene Walter's new play, will open its season late in the Fall; Laura Hope Crews will



RITA STANWOOD

Prima Donna in "My Best Girl," to Open at the Park Theatre, Sept. 2

take out a new play by A. E. Thomas about the same time; The Little Café will be seen in March, and The Money Burners, by Glen MacDonough and Raymond Hubbell, will be produced in December.

Henry Miller, in The Rainbow, will open at the Broadway Theatre, Brooklyn, Sept. 2; The Pink Lady at the New Amsterdam, Aug. 26; The Round Up at Terre Haute, Ind., Sept. 5; the second company in The Pink Lady at Newport, R. I., Sept. 9; Charlotte Walker in The Trail of the Lonesome Pine at McVicker's Theatre, Chicago, Sept. 8; Kismet at the Illinois Theatre, Chicago, Sept. 23; Ben-Hur at Syracuse, Oct. 7.

Mr. Klaw said that English capital was enlisted in the corporation to send Ben-Hur on a tour of the English Provinces, and in the other corporation which is to manage The Pink Lady abroad. He said that he saw nothing of interest theatrically in Paris and less than usual in London.

"THE AMAZONS" IN LONDON.

Notable Success of the Revival of Pinero Play—Its Excellent Cast.

LONDON, Aug. 14 (Special).—The play of the moment in England is The Amazons, by Sir Arthur Pinero. Though it is nearly twenty years since this play first saw the limelight, yet it is as popular as ever and as quaintly amusing, and brilliantly sarcastic as any of this well-known writers' productions, standing the stress of years better than some of his more serious, more purposeful dramas. In this day of the Suffragette, the demander of votes and of privileges, these delightful boy-women seem even more fascinating than when contrasted with only mere femininity, while the heart of the playgoer must soften into sympathy with so charming a would-be mother of sons as Miriam, Marchioness of Castle-Jordan, as portrayed by pretty, graceful Ellis Jeffreys. The part suits her perfectly.

It is a star company, and has the great drawback of star companies—the need of the lesser light to emphasize the greater. But pre-eminent in her willful sweetness stands out Phyllis Nelson-Terry, who is as good in comedy as in tragedy, and whose sweet, birdlike voice would alone win her fortune. If anything she has too little acting to do, but makes the most of a very charming, if slight, part. Pauline Chase of Peter Pan fame is not at her best in the rather trivial part of Lady Wilhelmina Bel-turbet, but Marie Lohr, who has just resigned on her marriage, made a bright, handsome "Tommy," Lady Thomasin's pseudonym. Weedon Grossmith as the weak-kneed earl, with his family "we," and Dion Boucicault as the French count, whose English idiom is uncertain and knowledge of proverbs peculiar, are both excellent in their respective ways, while young Godfrey Tearle as Viscount Litterly is an ideally eager, handsome lover.

In former years the male costumes of the so-



Ben Johnson

William Courtenay

ACT II. IN "READY MONEY" AT THE MAXINE ELLIOTT THEATRE

called young men gave the play a reputation for fastness, which was, of course, undeserved. It must be allowed that the gymnasium costumes of the trio are rather alluring, though nothing very outrageous to eyes accustomed to the dainty bathing costumes of fair ladies at the favorite French and English Summer resorts, where mixed bathing is the order of the day. The woodland scene of the first and second acts, graphic and extremely pretty, is made realistic by falling leaves and setting sun. It all happened on one fine September day. The play is essentially English, and must have suffered by transplantation to American soil, however successful it was there. Atmosphere is everything, and the atmosphere of the English country seat, Overcote Hall, broods over it all.

AMY STEPHENS.

DEVELOPING A TRUE DRAMATIC ARTIST.

(Continued from page 5)

that make for dramatic art, and again he emphasized his statement that feeling must be governed by intellect, and that actors without thorough training who rely on what they term the inspiration of the moment, or place too great confidence in a pleasing personality, will not become important assets to their profession.

In reply to a question about the value of stock experience, Mr. Mackay said that a year or so in a good company under a competent director, no doubt, is beneficial to a young actor, in that it teaches him the rudiments of his art, the geography of the stage and, perhaps more important yet, the meaning of hard work. After these things have been learned, the tendency of stock is to develop mechanical actors.

Along this line mention was made of the old and the new schools of acting, and the interviewer was promptly corrected with the remark that there is no such thing as a new school in any art, whether it be that of the painter, the sculptor, or the actor. "A school starts at the very beginning," he said, "and develops to correspond with the imitative spirit of the period it represents. The Greeks represented gods and goddesses of their imagination; in Shakespeare's time there was the heroic drama, and now we have the domestic drama. Of course, the same emotions exist now as in Shakespeare's time, but the intellectual force has grown, and instead of openly displaying emotions, the tendency is to hide them under a non-committal exterior. If actors were furnished with strong emotional parts they would play them as well as ever. After all, it is not the fault of the actors that the theatre appears to be in its decline; the explanation is to be found in the lack of plays containing any strength of emotion."

When asked to name the present-day American playwrights from whom most might be expected, Mr. Mackay placed Augustus Thomas, Charles Klein, and George Broadhurst at the head of the list as writers.

LYNDE DENIG.



HELENE LACKAYE

Leading Woman in "Just Like John," Which Opened William A. Brady's Forty-eighth Street Theatre, Aug. 13



Florine Arnold

Walter Jones

Helene Lackaye

ACT II. IN "JUST LIKE JOHN" AT THE FORTY-EIGHTH STREET THEATRE

JOTTINGS OF THE STAGE.

Alexandra Carlisle, after her London appearance in the title-role of *Everywoman*, will return to this country to be seen in *De Fiers* and *De Callavet's* comedy, *Primrose*.

Enrico Caruso cabled last week to Paul Ker felicitating the latter upon opening another season in *The Million*. Caruso wrote a song for Ker to sing in the comedy during its New York run, and the number is still in use.

Mae Dealy, one of the Winter Garden's diving girls, did a few aquatic stunts for the other swimmers at Fleischman's Baths last Friday just to keep in training.

Alexander Carr, driving his own automobile, ran over and killed four-year-old Frieda Glauberman, in this city, on Aug. 14. The child had thoughtlessly run in front of the vehicle, and the actor was not arrested.

Justice Tompkins, at White Plains, N. Y., on Aug. 14, filed an order allowing \$75 a month and \$250 counsel fees to Mrs. Esther Primrose pending trial of her suit for divorce from her husband, George H. Primrose, the minstrel.

Nina Sevensing, who arrived from England last week, will be John Drew's leading woman this season.

The Pink Lady will reopen the New Amsterdam Theatre on Aug. 26.

Mr. and Mrs. C. M. S. McLellan have returned to New York after a sojourn in London.

Mr. and Mrs. Joe Weber have been enjoying a fortnight's motor trip in the White Mountains and the Berkshires.

Alf. Hayman sailed recently for a few weeks' rest in Europe.

Marshall Farnum will head a third company in *The Littlest Rebel*, opening at Akron, O., Sept. 9. Edwards Davis has been added to Dustin Farnum's company in the same play. William Farnum will open, also in *The Littlest Rebel*, at the New York Grand Opera House on Aug. 31 instead of Aug. 26, as originally announced.

Charles Bradford has been assigned by the Shuberts to expound the histrionic and physical charms of their new star, Valeska Suratt, who is to tour to the Pacific Coast in *The Kiss Waltz*.

Johyna Howland fainted several times during recent performances at the Winter Garden. Florance Cable assumed her role on each occasion.

Darrel Vinton has been engaged to rehearse *One Day*, in which he originated an important part last season.

In the archives of the New York Public Library,

Fuller Mellish has discovered a rare print of the head and bust of Julius Caesar copied in the fourth century from a life drawing. Mr. Mellish will model his makeup as Caesar from this in the forthcoming spectacular production of *Julius Caesar*.

Evidently there was something the matter with the wireless service, for James Montgomery, returning on the *Olympic*, did not know until he landed on Aug. 15 that the London production of *Ready Money* was a success. There was joy in the offices of H. H. Frazee and W. A. Brady on Tuesday over the cable tidings, but no one sent word to the author.

The part of Bobby, the messenger boy, in Eleanor Hollowell Abbott's play, *Molly Make Believe*, will go to Forrest Macomber, who attracted attention in the kid performance of *Alias Jimmy Valentine* at Wallack's.

Irma La Pierre has been engaged by John Cort as leading woman in *C. O. D.*, to be produced next month.

Cathrine Countiss says that eight-year-old Mayo Methot, whom she has discovered in Portland, Ore., is "by far the most wonderful child actress in America," and intends to aid in her development. Little Mayo, who shared honors in *The Awakening* of Helena Richie, is the grand-daughter of Minnie Methot, who had the title-role in *The Princess Oble*.

The firm of McCree and Clark (Junie and Edward) have issued a breezy little four-page paper, the *Manuscript*, to tell about their work as authors, producers, and stage directors, while dispensing considerable humor on the side.

Marie Fitzsimmons Graham attempted suicide by poison in this city on Aug. 13. Her life was saved at the Harlem Hospital, and she was arrested.

Stella de Marney and Thomas G. Warren arrived from England on Aug. 13 to appear in *Pomander Walk*.

Annie Hughes, the English star, will be seen here this season in Jerome K. Jerome's play, *Miss Tommy*. The author expects to visit New York to see the production.

Vernona Jarbeau's stable, garage, and other out-buildings on her country place, Vernie Farm, Nanuet, N. Y., were burned on Aug. 11. Two automobiles, four carriages, and many furnishings were lost, and so was a quartette of prize dogs, valued at \$20,000. Miss Jarbeau arrived from Newport just after the blaze, and thanked the volunteer firemen for saving her house at any rate.

Harry Dickeson resigned from *The Flirting Princess*, after playing one thousand performances as "Your Uncle Dudley."

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON, President
HENRY T. MUNCH, Sec'yFRANK J. WOODS, Managing Editor
LYMAN O. FISKE, Manager

145 West 44th Street, New York, N. Y.

Telephone—Bryant 8360-8361

SUBSCRIPTIONS

One year, \$4.00; six months, \$2.50; three months, \$1.50. Foreign subscription, one year, \$5.50; Canadian, \$3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Street, and Dew's Agency, 17, Great Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

THE EDITOR'S LETTER-BOX

Communications to the editor should always be signed with the name, initials or pseudonym, and be addressed to the editor. In all cases, however, the correct names and addresses of the writers should accompany the letters for the private information of the editor. Write on one side of the paper, use a typewriter if possible, and be brief. In asking questions, do not expect a reply by mail. Look for it on this page.

"THE MIRROR" HAD IT CORRECTLY.

Editor of the Letter Box:

Noting your reply to "Mirror Reader, Toronto, Can.," in issue of August 7, beg to say that if you will refer to your issue of May 18, page 4, first column, you will find correct information sent in by me and will be corroborated by Manager and Mrs. C. A. Leach, of the Orpheum Theatre, if necessary. The information you furnished "Mirror Reader" is similar to a news item that appeared in other papers and entirely wrong. This trio was known and billed as Fordyce (not Forsyth); the date was the night of the 17th. (not 16th.); Mrs. Fordyce was removed from the theatre and died in her apartments near the theatre (not in her dressing room).

I can find no one who knew her as Mrs. Arthur Yule. This correction is sent for your information to be used as you wish. Mr. Fordyce and Baby Helen remained here about ten days after the funeral and left by Clyde Steamship for the north.

Respectfully,
E. O. UEDERMANN.

L. S. of Jersey City incloses words of a song and asks for assistance in disposing of it, stating that "I have tried but in vain to get some New York publisher interested." It is a hard game that L. S. has entered. For one thing his verses are imperfect, the last being in different meter from the first; but more important, perhaps, is the fact that there is real and delicate sentiment in the lines—so much so that some music publishers we know of would not be able to recognize it and if they did they would prefer to steal the idea and pay a hack \$2 to rewrite it. Anyhow there is not much money in lyrics unless one hits the popular fancy or gets a star singer to take up the song.

A. H., Brooklyn, N. Y.: Kirk Brown was in Bridgeton, N. J., week of Aug. 12-17 in a repertoire of plays. It was not he who played General Washington in the film How Edison Crossed the Delaware, but Charles Ogle. The picture was made by the Edison Company and not the Vitaphone.

Most innocent and ingenious inquiries come to the Editor at times. Here is one from a Washington, D. C., stage aspirant, as follows:

Editor of THE DRAMATIC MIRROR:

Sir.—Would you please tell me whether you think it would be better for me to go on the stage now that I am 21, or finish my work at Harvard and enter the profession at twenty-three?

WILLIAM WESTON.

Seriously we would advise Mr. Weston to keep on at college and at the same time get in his application for a stage engagement. A two years' start in hunting the job may come in handy.

Here is another of more tender years and sex: F. K., of Brooklyn who is "seventeen years of age, desiring to join the chorus of some musical comedy or comic

opera," wants to be kindly informed where she "can apply for said position and if it is necessary to join the union." Firstly, THE MIRROR is not advising young misses of seventeen how or where to join the chorus, nor in fact, to try such a thing at all. Secondly, as to joining the union, we are glad to say there is as yet no such requirement, although you never can tell what may happen these times. However, we shudder to think of a chorus girls' union with the usual union rules, only one apprentice to ten journeymen or journeywomen as the case would then be. We leave it to our readers to figure out how the average age of the chorus would stand after a few years of union rule.

Five Brooklyn Girls.—We have been unable to ascertain anything about the present location of Pearl Grey, E. A. Turner or Phyllis Gilmore. Harold Claremont will be the leading man of the Phillips' Lyceum Theatre Stock company in Brooklyn, E. D., their season opening Aug. 24.

"Reader," Philadelphia, Pa.—Charles Balsar played Romeo for a season of forty-four weeks, then appeared in The Minister's Daughter, was leading man with the New Bedford, Mass., Stock company, stage director of the Forepaugh Stock in Cincinnati, O., then joined Players' Stock, Chicago, Ill. Mr. Balsar appeared with Mrs. Fiske in Leah Kleschna and was also seen in the juvenile role in The Witching Hour. Returning to stock, he appeared with the Orpheum Players, Philadelphia, and later with the New Theatre company, appearing in Antony and Cleopatra, The School for Scandal, Twelfth Night, The Winter's Tale, and The Witch. He is now again with the Orpheum Stock in Philadelphia.

R. C., Portland, Me.—Rinaldo was produced for the first time on any stage at Boston, Mass., Feb. 25, 1895, with Joseph Hawthorth, Louise Mackintosh, T. W. Ross, Howard Gould, Grace Atwell and others in the cast. (2) The Water Wagon was presented on tour last season but did not reach New York. We are unable at present to give you any further particulars about it.

M. E. H., Northampton, Mass.—Pauline, the hypnotist, to quote his full name, is Dr. J. R. Pauline. He is a graduated physician and has successfully applied his knowledge of hypnotism to surgical and medical use. He never resorts to tricks orlegerdmain and his performances on the stage are genuine.

OPEN LETTER TO A STOCK COMPANY.

The best way to treat this inquiry is to print it and await results.

CLEVELAND, OHIO, August 10, 1912.

Editor's Letter Box:

I want to ask your best advice about something, so please give me just a moment of your favorable attention.

The Colonial Stock Company has been here for some time and I have enjoyed them immensely and would like in some way to show my appreciation. The only way that I can think of is to give them a supper on the beach at my summer home. They would have it all to themselves and my servants would do the serving. I would

want only the members of the company to come who are congenial with me. I wouldn't want any obligation felt towards me in any way. I have my tickets for every Monday night, etc. I would want them to come when they best could afford the time, but on one condition—every one must have a good time. Do you know how I could go about it for I know no one, not even a "super" or box office man. Do you think they would care to come?

PERPLEXED THEATRE GOER.

If the Colonial Stock players are at all impressed by this invitation, they can communicate through the Letter Box.

OPENINGS IN CHICAGO.

Dustin Farnum and company began an engagement in The Littlest Rebel at McVicker's Theatre, Chicago, last Saturday.

George C. Tyler, executive head of the Liebler Company, went to Chicago to consider plans for alterations in the stage and lighting of the Auditorium for the pending performances of The Garden of Allah, which will open on Sept. 2. Without yielding his claim to the services of Wilton Lackaye, as opposed to H. H. France's claim for the use of that actor in Fine Feathers, he arranged to bring Constance Collier, Marie Doro, Edmund Breece and their associates in the revival of Oliver Twist to Chicago to begin rehearsals with Mr. Lackaye, who will be the Fagin of the performances in the Illinois Theatre. He has been called into conference with Arthur Bissell regarding what heretofore has been the Chicago Theatre Society.

Sixteen weeks of capacity business at the Garrick Theatre, Chicago, is the present record of A Modern Eve, Mort H. Singer's tuneful Berlin musical comedy. Up to and including Saturday evening, Aug. 3, 142,878 theatregoers had attended.

NEW ABORN OPERA VENTURE.

The Aborn English Grand Opera company is negotiating for the purchase of the French Opera company in New Orleans. No announcement has been made by either of the parties to the transaction, but it is understood that the sale will be made within a few days. With the French Opera company will go the magnificent opera house and an organization including something like twenty-five principals, a chorus of forty, and an orchestra of forty. A subscription list, already gathered, guarantees three performances of French grand opera each week during the season in New Orleans. It is believed that the Aborns will amplify the programme to give two operas in English and one in Italian each week. Whether the French company will be sent on the road in the Spring is not known.

AMANN AND HARTLEY CASE NOT SETTLED.

Following publication of a certain story last week, Mr. Goodman, general counsel for the United Booking Office, issued a statement, in part, as follows:

"We desire to correct the statement of attorneys for Amann and Hartley, which made it appear that judgment for \$30,000 had been entered against the United Booking Office, and that in his decision Justice Lehman 'severely scored' the several defendants for creating and maintaining an unlawful combination. No judgment has been entered, and defendants are given leave to serve answers to the complaint. Nor is any one of the defendants scored or even mentioned in the decision. The decision was made upon a motion as to the sufficiency of the plaintiff's complaint and not after a trial upon the issues. Judge Lehman held that, assuming the facts alleged in the complaint to be true, the complaint is good and the defendants should be required to serve an answer. 'The defendants have not yet determined whether to now serve an answer to the complaint or to appeal from the decision just rendered.'

THE NEW BERNARD PLAY.

The Lehar comic opera in which Sam Bernard is to be starred this season will be known by the unoriginal title of The Three Brides. Edgar, one of the Smith family, is in the hills now, grinding out a book, and Mr. Bernard says that he will go to work in October. He states positively for publication that he will have a line in this play, "How do you like the climate?" He heard this so much on his recent visit to the Pacific Coast that he thinks it is a joke.

RECORD OF DEATHS.

Henry A. O'Hagan, a popular amateur actor of Orange, N. J., died in that city on Aug. 8, aged forty years. He was a past exalted ruler of the Orange Lodge of Elks.

Mario de Mario, Italian singer, died in this city on Aug. 7, aged thirty-five years. He was found dead in his room and it is believed that he committed suicide.

Charles J. Carroll, a circus employee, was killed while feeding a lioness at Moncton, N. B., on Aug. 8. The animal attacked him as he was passing food into her cage.

Frank B. Fagan, formerly with the Bennett-Moulton company and Fields and Hanson's Minstrels, died at his home, New Bedford, Mass., on Aug. 10, aged forty years.

Walter H. Winniett, brother of the late Thomas H. Winniett, died suddenly of blood poisoning on Aug. 9 at the residence of his brother, George W. Winniett, in this city, after a short illness. Funeral services were held on Aug. 12, and the body interred in the Winniett family plot in Cypress Hills



ALBERTINA RASCH

European Premiere Dancer Who is Appearing with Her Own Company and Production in "La Ballet Classique" in Principal American Cities

Cemetery, Long Island. The deceased was one of the four Winniett brothers who acted as pallbearers at the funeral of the late Thomas H. Winniett. He was forty-three years old, and leaves a widow and two small children, one a baby boy born two days before his death.

Henry Klag, Sr., a well-known musician, dropped dead in a Trenton, N. J., street car on Aug. 13. He was a veteran of the Civil War.

Dr. Horace Howard Furness, one of the foremost Shakespearean scholars of the day, died on Aug. 13 at his home, Wallingford, Pa., of pneumonia, aged seventy-eight years. His variorum of Shakespeare, first published in 1871, is a standard work, and he had constantly added to it ever since.

Mrs. Fred Martell (Burke Eldridge) died at Avon, Mass., of peritonitis on Aug. 8, aged twenty-six years. She had been playing with the Prince Edward Players as leading woman in The Sunset Trail. Mr. Martell took the remains to Elliot, Me., for interment.

CURRENT AMUSEMENTS.

Week ending Aug. 24.

ACADEMY OF MUSIC—Commencing Aug. 24—The Girl from Brighton.
ASTOR—The Greyhound—109 times, plus 1 to 8 times.
BROADWAY—Hanky-Panky—3d week—17 to 24 times.
CASINO—Commencing Aug. 20—The Merry Countess—7 times.
COLUMBIA—Dreamland Burlesquers.
COMEDY—Buntly Pulls the Strings—40th week—407 to 415 times.
CRITERION—Richard Carle and Hattie Williams in The Girl from Montmartre—3d week—15 to 21 times.
FORTY-EIGHTH STREET—Just Like John—2d week—9 to 16 times.
GAIETY—Officer 666—187 times, plus 9 to 16 times.
GLOBE—The Rose Maid—18th week—139 to 146 times.
HAMMERSTEIN'S ROOF—Vaudeville.
HURDIE AND SEAMON'S—Ginger Girls Burlesquers.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Robin Hood—64 times, plus 2d week—9 to 16 times.
MANHATTAN OPERA HOUSE—Stock co. in Madame X—199 times, plus 10 times.
MAXINE ELLIOTT—Ready Money—1st week—1 to 8 times.
METHUEN—Cecil Spooner Stock in Merely Mary Ann—10 times.
MINER'S BOWERY—Pacemakers Burlesquers.
MINER'S BRONX—The Rose Buds Burlesquers.
MINER'S EIGHTH AVENUE—Tiger Lilies.
MURRAY HILL—The Winning Widow.
OLYMPIC—Girls from Happyland.
PLAYHOUSE—Bought and Paid For—48th week—406 to 415 times.
PROCTOR'S FIFTH AVENUE—Vaudeville.
PROSPECT—Stock co. in The Devil—10 times.
THIRTY-NINTH ST.—Commencing Aug. 22—The Master of the House.
VICTORIA—Vaudeville—Matinees.
WEST END—Corse Payton Stock co. in The Girl of the Golden West—519 times, plus 12 times.
WINTER GARDEN—The Passing Show of 1912—5th week.
ZIEGFELD MOULIN ROUGE—A Winsome Widow—20th week—150 to 157 times.

owing to the delay in getting material decided to postpone this change until next year.

NEW MANAGEMENT IN DIXON

Dixon Opera House, Dixon, Ill., will be under a new management this season and will show only the best productions. An entire outfit of new scenery, electrical appliances and stage properties have been purchased and installed. The house, large stage and all dressing rooms have been thoroughly refurnished and a very good season is anticipated. The theatre will be operated by Starin and Godfrey, the former, P. P. Starin, being owner, and the latter, Will H. Godfrey, manager. The season will be opened September 4, 1912, with Sarah Padden in Kindling.

"COLONEL" CLARK TO REST A YEAR.

"Colonel" Burt G. Clark, who has played the role of Colonel Sandusky Doolittle in Old Kentucky for twelve years, has been compelled to relinquish the part because of illness. He reported for rehearsals, but found himself incapable of continuing. Joseph Slagter will succeed him.

"Colonel" Clark, as he is known from ocean to ocean through long association with the part of the Colonel, originated the character in 1895. Prior to that he was with Katie Putnam for many years and, back in the seventies, was one of the team of Clark and Edwards.

Mr. Clark will retire to his farm at Rolla, Mo., and recuperate during the season. He intends to appear again as the Colonel when in Old Kentucky goes on the road a year from now.

PRODUCTIONS AND BUSINESS GOOD.

NEW ORLEANS, LA. (Special).—The Spanish Fort Opera company, at Spanish Fort, on Lake Pontchartrain, presented La Perichole Aug. 11-17. The quality of performance, as well as attendance, continues good. The Lafayette Theatre and the Pearce enterprises, motion picture ventures, are doing well. Henry Greenwall, manager of the Dauphine, the Greenwall, and the Lyric theatres, announces a brilliant season. The Dauphine will have the Shubert attractions and the Greenwall the best of the burlesque field affords. A stock company will be placed at the Lyric at popular prices.

Since Mr. Layolle's forfeiture of his French Opera House lease nothing has been done toward to a season of opera for 1912-13. Philip Werlein, who is the surety on the lease, probably will make some arrangements. J. M. QUINTERO.

"OKLAHOMA" IS WELL RECEIVED.

INDIANAPOLIS, IND. (Special).—Oklahoma, Aug. 8-10, the second attraction at the Park this season, was well received and was of special interest owing to the presence of Frank Dae and Margaret Neville in the leading roles. Mr. Dae and Miss Neville became great favorites as leading members of the Holden Stock company at this house last Spring. The City, well presented and capably acted by Hugo B. Koch as George Rand, Jr., Daniel Fager as Hannock, Marie Dunkle, Jeanette Garnett and others, drew well Aug. 12-14; Uncle Tom's Cabin, Aug. 15-17; at Sunrise and Barriers Burned Away to follow.

Crowded houses marked the last week of popular price Summer vaudeville at Keith's Aug. 11-18, with LaVelle and Grant, the Parahleys, Billy and Maude Keller in The Marriage Broker, Margaret Bird and co. in The Editor's Substitute, and Williams and Kent. After the performance Aug. 18 the house will remain closed until Sept. 2 when it will be reopened with the high-class vaudeville.

English's, still drawing large audiences, offered Ten Dark Nights, featuring Jack Smith, Query and Grandy, the Lockharts, Jones and Bannister in A Good Night's Rest, and Brown and Foster, Aug. 12-18.

PEARL KIRKWOOD.

"THE FORTUNE HUNTER" OPENS SEASON.

SOUTHBURIDGE, MASS. (Special).—Manager A. A. Blanchard, of Blanchard's Theatre, will open the regular theatrical season with a metropolitan cast and production of The Fortune Hunter. Mr. Blanchard was in New York a few weeks ago looking over the attractions which are to play his house and booking others for the season. Some of the productions already booked are Officer 666, Hanky Panky, Bought and Paid For, Julie Ring in The Yankee Girl, Lew Dockstader's Minstrels, The Spring Maid, Bunty Pulls the Strings, and The Million.

E. LUCIER SAWYER.

POLI MANAGERS SHIFTED.

Manager Edwards, of Poli's Theatre, Hartford, Conn., has been transferred to the Poli house in New Haven, where he will succeed Manager Garvie, who is to be associated with the New York Poli booking office. Manager Aschough will take charge of the Hartford theatre.

THEATRES OPEN LABOR DAY.

PROVIDENCE, R. I. (Special).—Labor Day will again see the theatres going in full blast. The new Colonial will offer Christie MacDonald in The Spring Maid. The Empire will open a new season of permanent stock, with Paid in Full as the initial attraction. Keith's has two more weeks of stock, with Sherlock Holmes and Going Some as the offerings. Vaudeville will again claim the house on Labor Day.

NEW YORK THEATRES.

ZIEGFELD MOULIN ROUGE

(Formerly New York Theatre, B'way & 45th St.)
Mats Wed. & Sat., 2:15 Smoking permitted

LAST 3 WEEKS

5000 Tons of Real Ice on Stage During Skating Season

A ZIEGFELD ENTERTAINMENT

A WINSOME WIDOW

STAGED BY JULIAN MITCHELL

75-A WONDERFUL CHORUS-75

CRITERION Broadway and 44th Street
Evs. 8:15, Sat. Mat. 2:15
CHARLES FROHMAN Manager

Charles Frohman Presents

RICHARD CARLE AND 70 FUN-MAKERS

HATTIE WILLIAMS AND BEAUTY CHORUS

The Girl From Montmartre
In the FARCE with MUSIC.

GAIETY B'way, 46th St. Evs. 8:30.
Matinees Wed. & Sat. at 2:30.
Phone 210 Bryant.

THE BIG LAUGH IS BACK

Officer Files the Pennant of Success

666

By AUGUSTIN MACHUGH.

Shatters Gloom | Scatters Fun

With George Nash and Douglas Fairbanks

KNICKERBOCKER B'WAY & 35th St.
Charles Frohman, Klaw & Erlanger, Props.
Evs. 8:10, Matinees Wed. & Sat. 2:10.

The de Koven Opera Co.
(Daniel V. Arthur, Manager)

presents

THE NATION'S LIGHT OPERA

ROBIN HOOD

MUSIC BY REGINALD DE KOVEN
BOOK BY HARRY B. SMITH
STAGED BY DANIEL V. ARTHUR

Fred Homan, manager of the Seenic Theatre, and Nance Shannon, one of the actresses of the theatre, were married Aug. 14.
H. F. HYLAND.

WILLIAMSPORT ATTRACTIONS.

WILLIAMSPORT, PA. (Special).—The Lycoming Opera House during the coming season will be under the management of Walter G. Lamade, who, for the past eight years, has been associated with his father, Fred M. Lamade, owner of the Opera House and Family Theatre. Mr. Lamade succeeds L. J. Fisk, who will confine his attention to other business in which he is interested. The theatre is being thoroughly overhauled, and there is every indication of the most prosperous season the house has ever had. The Black Patti Musical Comedy company opens the theatre 29, followed by such attractions as Officer 666, Get-Rich-Quick Wallingford, James T. Powers, Butterfly on the Wheel, Blanche Ring, The Rose Maid, The Concert, The Million, Trail of the Lonesome Pine, Excuse Me, Bunty Pulls the Strings, The Pink Lady, Balkan Princess, Aborn Grand Opera company, and many traveling stock companies.

JULIUS G. ULMAN.

THEATRE CHANGES HANDS.

R. B. Gutstadt of Syracuse, N. Y., has bought and will manage the Smith Theatre at Geneva, N. Y. Extensive improvements are being made. The lobby is being redecorated and the lighting effect is being changed. A large and comfortable waiting room is being equipped. The regular season opens Sept. 12. Mr. Gutstadt, with the assistance of his brother who is manager of the Ithaca theatre, has secured some fine bookings.

ROAD NOTES.

Le Compte and Flesher opened The Prince of To-night at Michigan City, Ind., Aug. 10. Thomas McKnight is staging this season's production. Walter Rowles has gone out ahead and Frank Flesher will be back with the company. This firm secured the rights to this play from Mort Singer and will put out a good production. Tom Arnold will head the cast. Le Compte and Flesher will not send out The Flower of the Ranch until after election, if at all.

M. Reis has relinquished his lease on Smith's Theatre, Hamilton, O., the house

NEW YORK THEATRES.

Winter Garden

Broadway and 50th St. Telephone.
9260 Columbus. Evenings at 8 sharp. Matinees Tuesday, Thursday and Saturday, 50c., 75c., and Best Seats \$1.00.

SPECIAL MATINEE LABOR DAY.

THE PASSING SHOW OF 1912

The Biggest Hit that Ever Struck New York

WILLIAM A. PLAYHOUSE 48th St., E. BRADY'S of B'way
Tel. 2608 Bryant. Evenings, 8:10 sharp
Matinees, Wednesday and Saturday, 2:10

BOUGHT AND PAID FOR

Direction William A. Brady, Ltd.
SPECIAL MATINEE LABOR DAY.

WILLIAM COLLIER'S 41st St. bet. B'way and 6th Ave.
Tel. 5104 Bryant.
Evenings, 8:15. Mats., Tues., Thurs. & Sat., 2:15

BUNTY PULLS THE STRINGS

SPECIAL MATINEE LABOR DAY.

Broadway Broadway, cor. 41st St. Evenings, 8:15.
Telephone, 101 Bryant.

Matinees, Wednesday and Saturday, 2:15. Special Prices, Wednesday Matinees, 500 Orchestra Seats, \$1.

LEW FIELDS Presents

HANKY PANKY

With All-Star Cast and Exceptional Chorus.
SPECIAL MATINEE LABOR DAY.

Casino B'way and 30th St. Phone, 3465 Greeley. Evs. 8:15.
Mats., Wed. and Sat., 2:15.

Musical Hit from Lyric Theatre, London

The Merry Countess

International Star Cast.
Music by Johann Strauss; Book by Gladys Unger, Lyrics by Arthur Anderson.
SPECIAL MATINEE LABOR DAY.

Maxine Elliott's Theatre 10th, bet. B'way and 6th Ave. Evs. 8:15. Mats. Wed. & Sat., 2:15.
Phone 4085 Bryant

H. H. FRAZER Announces

James Montgomery's New Comedy

READY MONEY

With Extraordinary Cast of Players.
SPECIAL MATINEE LABOR DAY.

reverting back to Tom Smith, who is booking independent attractions.

The Dean, a new amusement house in York, Neb., seating four hundred and fifty, was opened 12 with vaudeville and motion pictures. L. C. Severns is the manager.

Mathews and McDowell have leased the Opera House at Camden, S. C. They are now running vaudeville and motion pictures until the opening of the regular season, when high-class attractions will be booked. Roy O. Myers, pianist for Lyman H. Howe's Travel Festival the past three years, has signed another two years' contract and opened at Lyric Theatre, Cincinnati, O., Aug. 11.

At a special election, Aug. 6, the voters of Vinita, Okla., expressed themselves in favor of Sunday performances in the theatres. In the Grand, Vinita has one of the finest theatres in the State.

W. B. Sherman of Calgary, Alta., has been in New York and Chicago during the past two weeks completing arrangements for next season's attractions at his various theatres and has arranged for the appearance of the Orpheum Vaudeville Circuit Acts at the Sherman Grand, Calgary, for three nights each week.

Senator Loughheed is building a new vaudeville theatre in Calgary to replace the Empire to house the Pantages acts. The new house will seat 1,200 and will be up-to-date in every particular.

C. H. Sisson, manager of the Sampson Theatre, Penn Yan, N. Y., has leased the Addison Opera House at Addison, N. Y. The season opens Sept. 2.

Engagements by J. E. Cline for May Stewart's company include John Macfarlane, Frank J. Thompson, Frank J. Kemore, A. H. Kingston, Guy Bartholomew, T. Cline, John Barrett, and Maslan Mann. Miss Stewart opens at Clifton, Pa., Sept. 2, and will tour the Northwest during the first half of the season in one-night stands, presenting Twelfth Night, As You Like It, and Ingomar.



HENRY IRVING DODGE,
Author of "The Higher Court."

AUTHOR OF FEDERATION'S PLAY.

Henry Irving Dodge, author of The Higher Court, which has been selected by the National Federation of Theatre Clubs for production, has been writing for a considerable number of years. He has had published two novels, "The Other Mr. Barclay" and "The Hat and the Man."

Mr. Dodge was born in the Adirondacks, where both of his grandfathers were great landlords. He is a grandson of Anne Irving, sister of Washington Irving, who married Major-General Henry Dodge, of Revolutionary and 1812 war fame. Mr. Dodge received his education in a country school and later took up engineering in Texas. He studied law in New York city, but found it too tiresome, and began to write, first for the newspapers and then for the magazines. He spent several years in London, doing the same kind of work. Ten years ago he was married to Margaret M. Small, a daughter of a Maine sea captain, and he claims that any good work he may have done is due largely to her help.

He submitted his play anonymously to the Federation, and it was promptly selected for the opening production, Oct. 6.

ROAD AND REPERTOIRE

SOME ENCOURAGING FIGURES.

If Uncle Tom's Cabin may be taken as a criterion by which to estimate the business to be done on the road the coming season, it will be a year of prosperity. Uncle Tom opened at Mt. Clemens, Mich., to \$300 and had a week of one-nights into Chicago, all of which gave big money. At Michigan City, Ind., the show got \$400. Following this the show opened at the National, Chicago, where it played to big receipts, and as this is written it is doing almost capacity business at the Imperial. Uncle Josh Perkins opened at Burlington, Wis., Aug. 1, to \$187.85. The next day the show went to Beloit, Wis., where it did \$194.50, matinee and night. At Waukesha the receipts were \$189.60. The Missouri Girl opened June 8. Merle H. Norton has this production again and decided to start westward very early. Business has been splendid. On July 31 the play got \$305 at Devil's Lake, N. D. The Hurts Opera House at Davenport, Ia., will open on Aug. 29 with Parsifal. Among attractions to appear there early in the season are The City, Kindling, with Sarah Padden, and The Divorce Question. A Modern Eve was scheduled to play there early in the season, but the time at the Garrick in Chicago was extended for two months. The American Theatre in that city, which plays J. C. Matthews's vaudeville, opens Aug. 26.

E. E. MEREDITH.

ATTRACTIONS FOR BURLINGTON.

The Girl in The Taxi and Mutt and Jeff are among the early attractions announced for the Auditorium Theatre, Burlington, N. Y. A. G. Delamater's offering, Freckles, will also be given a local hearing. Charles K. Champlin and his associate players in a repertoire of plays are underlined for an early date. Mr. Champlin's last engagement in this city was an artistic success and his reappearance will be welcomed by many admirers. Throughout the season midweek vaudeville will be an innovation at popular prices.

IMPROVING BATAVIA THEATRE.

The DeLinger Theatre, Batavia, N. Y., is being improved, and when alterations have been completed it will be a modern up-to-date building. Manager Hantz intended putting a new front in the theatre, but

THE CALLBOY'S COMMENTS

LUCINDA'S TRESSSES.

Lucinda leisurely reclines
As nymphs one time were wont to do;
The spotlight on her tresses shines
In that sweet "garden scene in two."

She moves, and mine eyes blinded fall
Before the shimmering glory there;
Aurora lavishes her all
To glitter in Lucinda's hair.

And then again, it seems to me,
Her tresses, sparkle with the light
Of countless stars that dazlingly
Shame all the jewels of the night.

I sit before in wonderment;
The stage is darkness ev'rywhere,
Save for the great light God has sent—
The halo of Lucinda's hair.

All glorious the hair withal
Of countless actresses I've known;
Lucinda's though, for me, beats all—
Because I know it is her own.

The girls of The Rose Maid chorus, presumably not hindered perceptibly by the press agent, are said to have organized a campaign club to advocate the Presidential possibilities of the redoubtable Colonel Roosevelt. The veracious Fred Schader, who tells the newspapers all about The Rose Maid, avers that Millie Murray started the monumental enterprise, and that she has enlisted the assistance of Monte Grayce, Dorothy Stoy, Virginia Steinhardt, Irma Bertrand, Anita McTavish, Beatrice McKay, Blanche Barnham, and other equally prominent politicians. The chief difficulty thus far encountered, as I understand, has been to discover an appellation whereby to designate fittingly the fair members of this new and potential organization.

Mr. Schader, with obvious patriotism, refers to them as "female Bull Mooses," but this term strikes one as somewhat confusing, especially in the matter of the sexes. Why not call them "Bull Moosettes"?

'Twas a most untoward happening that befell Florence Moore at the Broadway Theatre the other evening. Among the proceedings in Hanky-Panky, Miss Moore introduces a song in which it devolves upon her to saunter down into the orchestra and bestow a few dubious kisses upon the tips of certain baldheaded men in the audience, salutations which may not be quite so exhilarating as some such things are presumed to prove on other occasions. At the performance in question, the singer's partner, William Montgomery, observed from the stage that she appeared suddenly embarrassed, and that she had been accosted by a man who not only was not bald, but was endowed instead with a very substantial hirsute equipment.

Rushing to the rescue, the comedian found the stranger to be a process server who had adroitly seized the opportunity to present Miss Moore with a court summons to show cause why the team of Montgomery and Moore should not pay the matter of \$346, alleged to be due to a vaudeville agent. Recovering from the terrible shock, Miss Moore managed to think up a little impromptu speech that smoothed over the ordeal, and it is very likely that some blushing baldheads, who had been kissed, gloated over her discomfiture.

Performers requiring to wander from the stage and use the audience as "props" might do well to bear in mind this occurrence if by any chance they have rendered themselves liable to receive calls from process servers.

A Budapest professor of music has hit upon an original, efficacious, and seemingly practical scheme to accomplish the prompt settlement of family arguments. Becoming involved recently in a midnight discussion with his young wife and the conversation growing more or less irksome, the professor grabbed his lovely spouse and threw her out of the window. Then he turned over in bed and lapsed into slumber as if nothing had happened. A rude policeman, finding Mrs. Professor lying shattered in the street, inconsiderately disturbed the sleeping musician and locked him up in an uncongenial cell, nothing like as comfortable as his own cosy room.

And the wife, whose feelings were injured along with her body, actually had the temerity to state that, in her opinion, the provocation scarcely warranted such strenuous treatment. People will underestimate the rights and privileges of genius!

Henry James, of the Los Angeles Lyceum, has headed for this devoted city with the avowed purpose of studying our chorus girls. He figures that he will require the whole Winter to complete his research in this alluring department of higher culture. Before setting out upon his voyage of discovery, Mr. James thus confided to a Los Angeles reporter: "They've been making a lot of changes in chorus styles in New York, and I must go and see the crazy dances that Russian performers have started going. There isn't a single line of ponies left in New York. Medium-sized girls are the style now. They fit the new dances better. There's no rough buck and wing coon stuff and hopping about of little girls."

Showing that it is quite unnecessary to reside in New York to know all about its bewildering choristers. One four thousand miles or so away can form ideas much more

definite. How would it do to send out from Broadway an occasional road company to show how things are done here? This is a unique idea, to be sure, but no extra charge is made for it.

THE CALLBOY.

FEDERATION'S NEW DRAMA.

Play Selected for Production Announced at First Formal Meeting.

The play which will be produced under direction of the National Federation of Theatre Clubs is The Higher Court by Henry Irving Dodge, of New York. The date is Oct. 8, and the theatre the Astor, to be loaned by Cohan and Harris. This was the announcement made at the regular meeting of the Federation in the Berkeley Theatre on Thursday, when the reading committee made its report on the many plays which had been submitted to them in the competition. This committee consisted of Mary Shaw, Philip R. Dillon, Mrs. Belle De Rivera, Augusta R. Kidder, Dr. Henry Solotaroff, Mrs. James Bass, and Mrs. Dore Lyon, with Sydney Rosenfeld and Frederick F. Schrader ex-officio members. Mr. Rosenfeld as president had charge of the meeting.

A report was made by the committee that this play had been submitted anonymously, under the rules of the organization, and that it had been selected because of its dramatic strength and breadth of purpose. It was regarded as coming well within the scope of the Federation as a virile drama. A representative cast of professional players will be selected, and rehearsals will begin in September, the actors receiving salaries for rehearsals in contrast to the usual custom. No tickets will be on sale for the performance of Oct. 8, since only members of the Federation will be present. A reception on the stage will follow the performance, and actors and audience will join in a critical discussion of the play.

The Finance Committee, of which Edward Lauterbach is chairman, has taken the first steps toward securing for the Federation its own theatre and permanent company of artists. The list of members already enrolled was announced as being close to a thousand. Those who have joined since the last issue of THE MIRROR are: William Seymour, Francis Neilson, M. P. Joseph A. Westhauer, Edward Emery, Mrs. Charles Sumner Witherspoon, Mrs. Lillian McCandless, Mrs. Walter Johnson, Hermann Hagedorn, Jr., Mr. and Mrs. F. W. Ruckstuhl, Mrs. Jessie H. Ernst, Rosa Rand, Mrs. Maggie Breyer, Mrs. B. H. Rosworth, Louise Gerard Huntington, Theodore H. Bauer, Louise W. Bauer, Lillian Grant, Edingham Flint, G. Morney, Charles G. Harger, Jr., Lettie Ford, J. J. McCloskey, Robert W. Neal, and Irene Berge.

THE GARDEN CITY CONSERVATORY.

The Garden City, N. Y., Conservatory of Music and Art has been incorporated at \$100,000 in this State. Temporary quarters at the Garden City Club and nearby buildings will be opened Oct. 1, 1,040 pupils having already enrolled for the first term. A new building to extend an entire block is now being erected. It will contain more than a hundred studios and rooms with a gymnasium. There will be two auditoriums, one seating four hundred and seventy-five persons with complete stage and scenery; the other seating one hundred and seventy-five.

The faculty will be composed of recognized artists, fifty-five being now engaged. The complete course will require eight years and this institution, it is said, will be the first in this country to enjoy the recognition of the Royal Conservatories abroad. The Countess Boggs-Le Tournoux is president; Professor Ovide Musin and John K. Eldridge, vice-presidents; and Lewis D. Boggs, secretary and treasurer. Pilar Morin is in charge of the department of Dramatic Art, Pantomime and Silent Drama, with one assistant and nearly a hundred pupils.

Prominent bankers, lawyers and business men are financially interested, while leading society folk have given their patronage.

MARGARET ANGLIN'S NEW PLAY.

Rehearsals of Edward Sheldon's new play, Egypt, which Margaret Anglin is to produce next month, began last week in this city, under supervision of George Foster Platt. The play has thirty-seven speaking parts more or less subsidiary to the stellar role. Fred Tiden, Wilfred North, Elliott Dexter and Charles Garry have been engaged for leading parts in the new play.

THREE MATINEES FOR BRADY PLAYS.

W. A. Brady gives out the statement that in future all of his productions in New York will have three matinees a week instead of two. "I find," said he, "that there has grown in this city a great audience which prefers to receive its amusements in the afternoon. This matinee throng, I take it, has been brought into existence largely by the vaudeville theatres. By constant attendance at these daytime shows an ever increasing number of persons have 'got the habit,' and this naturally is to the benefit of the legitimate managers."

"The first time I noticed the existence of this new patronage was last Autumn

Since the decision rendered by the United States Supreme Court, it has been decided by the Monks hereafter to bottle

CHARTREUSE

(Liqueur Pères Chartreux)

both being identically the same article, under a combination label representing the old and the new label, and in the old style of bottle bearing the Monks' familiar insignia, as shown in this advertisement.

According to the decision of the U. S. Supreme Court, handed down by Mr. Justice Hughes on May 29th, 1911, no one but the Carthusian Monks (Pères Chartreux) is entitled to use the word CHARTREUSE as the name or designation of a Liqueur, so their victory in the suit against the Cusani Company, representing M. Henri Lecouturier, the Liquidator appointed by the French Courts, and his successors, the Compagnie Fermière de la Grande-Chartreuse, is complete.

The Carthusian Monks (Pères Chartreux), and they alone, have the formula or recipe of the secret process employed in the manufacture of the genuine Chartreuse, and have never parted with it. There is no genuine Chartreuse save that made by them at Tarragona, Spain.

At first-class Wine Merchants, Grocers, Hotels, Cafes.

Böttger & Co., 45 Broadway, New York, N. Y.

Sole Agents for United States.



when extra matinees were provided for Bought and Paid For and Bunty Pulls the Strings. These special performances were undertaken as a temporary device when crowds were being turned away from the Playhouse and the Comedy Theatre. We supposed at the time that the utility of the additional afternoon representations would exhaust itself in a few weeks, but such was not the case and three matinees a week were given throughout the regular season at both houses. They still are the rule with Bunty Pulls the Strings, and will be revived next month for Bought and Paid For."

Mr. Brady added that the actors would become accustomed to the change when they found that it was a part of their contracts.

BOSTON SEASON UNDER WAY

BOSTON, MASS. (Special).—The season is at last under way. On Monday night of this week May Robson opened the Park with A Night Out, a play by herself and C. T. Dasey. On the same evening the regular season at the Majestic, which has been housing Lindsay Morison's Stock company, began with The Million, which is undoubtedly in for a long run. Next Monday evening the Shubert opens for the season with Over Night, which played a successful engagement at the same house last Spring.

On Labor Day The Count of Luxembourg will begin an engagement at the Tremont, and The Quaker Girl will open the season at the Colonial.

The Greyhound, Paul Armstrong's drama, will shortly be seen at the Boston.

The stock houses are to open in a most promising way. On Monday, Aug. 26, John Craig will begin his fifth season at the Castle Square with a production of Green Stockings, and on the following Friday the new St. James will open with The New York Idea.

When the White Star liner Oymic arrived at Boston she brought from England several theatrical people, including Willard Howland and Rosamond Harrison, who had been acting in London for the past three months; Leonard Craike, pleasantly recalled as the violinist in Pomander Walk; his wife, a member of the same company, and Winifred Fraser, who is to appear in the play, and Leonard Hornsey, who comes to America as musical director of The Quaker Girl.

The Durbar in Kinemacolor is still on view at Tremont Temple, being now in its fifteenth week.

FORREST ISARD.

GOOD ACTS ARE PLENTIFUL.

BROOKLYN, N. Y. (Special).—As the seaside vaudeville season draws near its closing the rivalry between the various managers in selecting the best possible attractions grows very keen. Everywife, a playlet by George V. Hobart and Lydia Barry, Brooklyn's favorite comedienne, proved to be a great drawing card at the Brighton Beach Music Hall. Fred Hallen and Mollie Fuller amused the audience with Election Bets, a comedy playlet by George M. Cohan.

Louise Gunning, who easily led the field at the New Brighton Theatre, completely captivated the audience with her select repertoire of dainty songs. She proved to be one of the best attractions offered at that theatre this season. Tim McMahon and Edith Chappelle were seen at the beach

for the first time in six years in their clever sketch. At the Railroad Station, Lida McMillan in The Late Mr. Allen; Claudius and Scariot, and Redford and Winchester were also included in the well-balanced bill.

Tempest and Sunshine, recently from the Winter Garden, and Maud Hall Macy in The Gray of Dawn divided honors at Henderson's Music Hall. Others on the bill were Morris and Allen, Rube Dickenson, Morris and Kramer.

Bert Clarke and Mabel Hamilton, the English musical comedy stars, who scored such a hit at the New Brighton Theatre some weeks ago, headed one of the best bills presented at Morrison's Theatre, Rockaway Beach, this season. The Persian Garden, with Kathryn Osterman and Louis Simon, was easily entitled to second place.

William J. Kelley was the feature entertainer at the De Kaib Theatre. He and his company in A Bit of Acting delighted the audience for more than a half hour. The remaining numbers of the bill were pleasing.

J. LEROY DAUG.

PLANS FOR TOLEDO THEATRES.

TOLEDO, O. (Special).—Elaborate preparations are being made for the opening of the 1912-13 theatrical season here. Every theatre in town is being redecorated in anticipation of the event, and by the date set for their respective openings each theatre will be attired in a new "make-up."

The Empire Theatre was the first of the local playhouses to open the season last week with Robie's Knickerbockers as the attraction. The show was above the standard of burlesque productions and drew well. The Love Makers will hold the boards this week. Harry Winters will again manage this house.

The Lyceum opened its 1912 season Aug. 18 with Billy as the attraction. This was followed by The Thief Aug. 22-24. Walter B. Moore, who has been reappointed manager of the Lyceum, announces the following early bookings: Katha Williams in A Man's Game, The Great Divide, and Vaughn Glaser and Fay Courtney in A Grain of Dust.

The Auditorium will open early in September with 10, 20, 30 cent productions alternating with the Shubert high-class attractions. The manager for this house has not yet been selected.

The Valentine Theatre will open its season about the middle of September. While it has not been authoritatively announced, it is understood that Nelson Trowbridge, the popular manager of last season, will again have charge of this theatre. Harry Ketcham will also be connected with the house. The policy of the Valentine, as usual, will be only to play high-class productions.

BEST WOODS.

For Nervous Women

Hersford's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

Kindly mention DRAMATIC MIRROR when you write advertisers.



STOCK COMPANY NEWS



JUSTINA WAYNE.

Leading Woman with the Burns Stock Company, Colorado Springs

DANGERS OF STOCK TRAINING.

Stock companies are America's principal dramatic schools and a contention that the defects of their training outweigh the benefits to be derived is poorly founded. The evidence of players and managers is overwhelmingly against such an argument, yet occasionally it is advanced, even by a man of keen theatrical acumen.

William A. Brady is the latest important personage to express the belief that playing in stock cultivates in an actor a slipshod reading of lines and consequently makes him useless in a production aiming at artistic finish. He declares that he does not expect recruits from stock companies, and whether or not his stand is warranted it should place young players with laudable ambitions on their guard.

The recognized value of stock training is that it gives a great variety of experience, thereby engendering versatility; it accustoms a player to hard, steady work and cultivates resourcefulness. The pitfalls, inseparable from hastily prepared plays, are found in the temptation to follow the line of least resistance and form bad habits that will be difficult to overcome. "Faking" is a bad habit prevalent among actors who won't take the trouble to learn their parts; depending on time-worn tricks to get a laugh, is another bad habit; playing "down" to the public is still another, and a reading of the lines that should not be tolerated in a production is the most dangerous of all.

A faulty method consistently followed during the formative stages of an actor's art cannot be altered at will and a performer who is content just to get by while he is in stock is pretty certain never to get by stock.

But the others, and they are the great majority, keep clear of the rut and profit by a training that is invaluable. It has gone a long way toward making the big figures on the stage to-day and a change need not be expected to-morrow.

THE STOCK MAN.

STOCK AT ORPHEUM THEATRE.

The Orpheum Theatre, Jersey City, N. J., will commence the season Sept. 2, when the new Orpheum Stock Company will appear in *The Llara*. W. J. Kelly will be leading man and Wright Huntington, stage director.

COMPANIES REMAIN POPULAR.

JERSEY CITY, N. J. (Special).—Raymond Whitaker and the Clinton Players did a large business at the Bergen Airdome, Jersey City, N. J., 12-14, when the farce-comedy, *Is Marriage a Failure?* pleased immensely. Mr. Whitaker and Claudia Lucas were excellent. The support was adequate. The Manhattan Stock did re-

markably well with *The Celebrated Case*, 15-17, to large business.

The Hudson Summer Stock Company at the Hudson Theatre, Union Hill, appeared to excellent advantage in *The Great Divide*. Gertrude Dallas as Ruth and Arthur Behrens as Stephen Ghent were admirable. *The Rosary* is announced for this week.

WALTER C. SMITH.

JUSTINA WAYNE MAKES FINE RECORD.

Justina Wayne is filling a remarkably successful engagement as leading woman of the Burns's Stock Company at the new Burns Theatre in Colorado Springs, Colo. She has displayed unusual versatility as Christine in *The Lily*, Shirley Rossmore in *The Lion and the Mouse*, Helene Heyri in *The Lottery Man*, Mary Jane Jenkins in *Forty-five Minutes From Broadway* and Claudia in *The Prince Chap*, a part that Miss Wayne played for two years in this country and Australia. The Burns Theatre was erected by the Burns Trading Co. at a cost of half a million and is considered one of the finest playhouses in the state.

OPEN IN "CHARITY BALL."

The Charity Ball is the current attraction of the stock company that opened a season in the Juneau Theatre, Milwaukee, Wis., Aug. 18. J. B. Heichert is the manager, H. Walter Van Dyke, stage director and in the company are: Lillian Rhodes, leading woman; Edward C. Woodruff, leading man, late of the Baldwin-Melville company, St. Louis; Mary Avery, character actress; Irene Heels, ingenue; D. M. Henderson, "heavy" man; Al C. Newman, character comedian; J. Ward Kett and "Ted" Newman.

TO REOPEN THEATRE WITH STOCK.

After remaining closed for over two years the Morton Theatre at Madisonville, Ky., is to be opened by a stock company organized by C. H. Bilech of Paducah. Several thousand dollars will be spent on improving the theatre and Mr. Bilech, who is an experienced theatrical man, is arranging for strong attractions.

CAPTAIN PEACOCKE'S FARCE PRODUCED.

Captain Leslie T. Peacocke's Play Without a Name, was produced by the World's Fair Stock Company at the Bentley Grand Theatre, Long Beach, Cal. 5-10. It is a highly amusing farce in three acts, all laid in England. Sherman Bainbridge scored an emphatic hit in the double role of a brother and sister and others in the company were adequate. Those appearing in the first production were: Joseph Detrick, John G. Wray, Rodney Brandt, James Dillon, Howard Nugent, Clyde Glenn, Margaret Nugent, Kiffie Wray, Lois Bolton.

LEAVE ST. LOUIS COMPANY.

George Salisbury and Gwendoline DeLany have closed their engagement with the West End Heights Theatre Stock Company, St. Louis. Miss DeLany has gone to Omaha for a brief visit to her family, Mr. Salisbury proceeding to Chicago to prepare for the Winter Season.

FRANK NORTH COMPANY IN DALLAS.

The Frank North Stock company, after closing a twenty-three weeks' engagement at Muskogee, Okla., opened an indefinite engagement at Cycle Park, Dallas, Texas. The opening play was *Wildfire*, and Ruth Robinson and Francis H. Sayles scored in the leading roles. It is the intention to produce only high-class royalty bills. Beverly of Graustark and All-of-a-Sudden-Peggy among them. The roster includes Francis H. Sayles, F. C. North, Griff Barnett, R. E. Hilliard, B. L. Russell, H. H. Billing, W. A. Peters, Pat Cassidy, William Hull, Ruth Robinson, Hattie Johnson, Katherine Shepard, and Hazel McNutt.

FIRST-CLASS PRODUCTION.

PATERSON, N. J. (Special).—The Opera House Players gave a capital production of *The Deep Purple*, 12-17. Manager Reid could hardly have cast the play better, both Charles W. Dingle and Henrietta Browne appearing to very good advantage. Joseph McCoy as Pop. Clarke was much enjoyed and Florence Burroughs played Kate Fallon in a praiseworthy manner. Fred W. Quimby, Joseph Stanhope, Marion Tiffany, James Reynolds, Joseph Delaney, James A. Young and Harlan P. Briggs all proved themselves capable players.

JOHN C. BUSH.

STOCK PRODUCTIONS IN DENVER.

DENVER, COLO. (Special).—The Fealy-Durkin Company at Lakeside, 11-17 presented Wilson Barrett's famous play, *The Sign of the Cross*. It is rather a gloomy play for hot weather, but is well worth doing for it shows this company to excel-

lent advantage. James Durkin has not done anything finer this season, and Maude Fealy was charming as Mercia. Anne Sutherland was not as happily cast as Berenice as she was in *The Lily*, but she handled the part very well. This week, *Paid in Full*.

At Elitch Gardens, 11-17, Salvation Nell was offered with Helen Ware and Bruce McKee in the leading roles. That they played them admirably goes without saying. Jennie Kustace, Clarence Handysides, Janet Dunbar, Walter Edwards, all were well cast in this story of the slums. The scenery was above the average, which means the artist at the Gardens surpassed himself, for he is noted for fine settings. This week, *Mother*. GRANVILLE F. STURGIS.

MAE DESMOND FOR GOTHAM COMPANY.

Mae Desmond, at present leading woman of the International Theatre Stock company, Niagara Falls, N. Y., has been engaged by B. F. Keith as leading woman of his Gotham Theatre Stock company, Brooklyn, N. Y., opening Aug. 30 in *The Thief*. Miss Desmond is a big favorite in Brooklyn with the Gotham patrons.

Frank Fielder, at present with the Empire Theatre Stock company in Pittsfield, Mass., has been engaged for the same company, and will appear in the opening production.

BLUNKALL MAKES RESCUE.

E. J. Blunkall, of the Poli Stock company of Springfield, Mass., was the hero of an heroic rescue at Watershop Pond, Springfield, on Sunday, Aug. 10. Arthur Marshman was canoeing with another young man, and when they exchanged seats the canoe overturned. Marshman could not swim, though his friend could, and he was sinking when Blunkall swam out from his camp on the shore near by and rescued him.

LOUISE CARTER HEADS COMPANY.

SPRINGFIELD, MASS. (Special).—The Poli Stock company week Aug. 5-10 gave a popular play that had not before been seen in Springfield at any price. It was *The Commuters*, and this fact and it being Ruth Shepley's farewell week insured very large business. The comedy was well given. Miss Shepley, Carl Brickert, Tom Williams, Leila Davis, Mary Alden, particularly scoring. The new accessions to the company, Agnes Finlay, who succeeds Miss Mueller as ingenue, and Sylvia Starr made an agreeable impression. The new leading woman, Louise Carter, made her debut in *Thais* last week. Manager Breen devised an interesting prize contest for the proper pronunciation of *Thais*, the first six submitting correct phonetic spelling of the same getting tickets. EDWIN DWIGHT.

COMPANY CLOSES IN MONTREAL.

MONTREAL, CAN. (Special).—For the last week of their successful season, 12-17, at the Orpheum Theatre, the Orpheum players under the direction of Percy Meidon produced *The Spendthrift*. The performance was an excellent one. Chas. Mackay as Ward did a fine bit of emotional work. Lillian Kemble as the frivolous heroine was excellent. Jessie Carter made a charming Clara and Clara Knott did an exceptionally good piece of character work as Aunt Gretchen. William Webb made the most of Cartwright, Ainsworth Arnold was a satisfactory Monty, and Richard Ogden gave a clear cut sketch of Thorne. The members of the stock company have made many friends who will look forward to seeing at least some of them back next season.

LEADING MAN HAS APPENDICITIS.

BRIDGEPORT, CONN. (Special).—Director C. Wilson Hummel played the lead in the Poli Stock company's production of *The Commuters* 12-17. Marguerite Starr increased her popularity and Genevieve Cliffe and A. S. Byron shared in the applause. The *Girl of the Golden West* is the current attraction. Wilson Melrose, leading man of the company was stricken with appendicitis, Aug. 12, during a matinee performance and was taken to the hospital. The doctors deferred an operation and now promise his recovery after a sufficient rest. Delays of builders will prevent the opening of the new Poli house on Labor Day and the present company will continue uninterrupted, leaving the city without vaudeville until about November 1.

WILLIAM P. HOPKINS.

CRAIG OPENS NEXT WEEK.

The Castle Square Theatre, Boston, is to have an auspicious opening Aug. 26, when John Craig will offer *Green Stockings*, the delightful comedy of English life with which Margaret Anglin has been so successful. Boston is certainly to have no occasion to complain of its opportunities to see good stock this season.

Lindsay Morison has just closed his season at the Majestic, the closing weeks of



GEORGE WEBB.

Popular Leading Man Who is Crossing the Continent by Auto

which were made noteworthy by the appearance of Nance O'Neil in a five weeks' engagement with the company, during which time she played in *The Fires of St. John*, *Magda*, *Leah the Forsaken*, *Trilby*, and *Oliver Twist*.

STOCK COMPANY IN ELMIRA.

Harry Wilgus will install a stock company at the Lyceum Theatre, Elmira, N. Y., early in September, playing all dates not contracted for by road companies.

SEASON AT PROCTOR'S REOPENS.

NEWARK, N. J. (Special).—The Olympic Park Opera Company presented the *Burgomaster* 12-18. In the title role Harry Hermesen proved to be a capital funmaker and was ably assisted by Stella Tracy. Others in the cast were William Naughton, William Seliery, Roger Gray and Lucile Saunders.

Margaret Keene and her stock company presented *Lena Rivers* at the Electric Park 12-18.

The Fall season at Proctor's Park Place Theatre was opened 12 after a short vacation. Fanny Brice, a Newark girl made a pronounced hit. Others on the programme were S. Miller Kent, assisted by John H. Pierson and James T. Parks. Minerva Coverdale, George White, Bobby Barry, Phil Staats and Eva Shirley.

GEORGE S. APPLEGATE.

DAVIS PLAYERS GO TO DUQUESNE.

Her Great Match was given by the Harry Davis Stock Players Aug. 12-16 at the Grand Theatre, Pittsburgh, Pa., and pleased large audiences. *Thais* Magrane and Corliss Giles did good work, and were ably assisted by the other members of the company. Loreta Wells made her Pittsburgh debut with the Davis Players in the role of the Grand Duchess of Hohenstein. The stage settings were good. The Second Mrs. Tanqueray is the offering the present and final week of stock at the Grand. Next week the Grand will reopen with vaudeville. The stock company will move to the Duquesne and open in *The Society Ball*. Mary Hall will return as leading woman.

LORENZ LIKED IN PHILADELPHIA.

PHILADELPHIA, PA. (Special).—John Lorenz, the new leading man of the American Stock company, made a splendid impression upon local theatregoers last week when he made his Philadelphia debut in *Mercy Mary Ann*, one of Zangwill's plays, assuming the role of Lancelot, the musician. He has a good stage presence and in voice and manner was able to fulfill the needs of the part with ease. The old members of the company all received a cordial welcome. Grace Huff, the leading woman, is as charming as ever. Others in the company include Florence Hill, Marie Warren, Betty Blaney, Clarence Chase, Harold Kennedy, Charles Harris, Frank Bond, Richard Stitts and others. Secret Service is the current attraction.

Rossland at Red Gate, a sequel to *The House of a Thousand Candles*, was produced last week by the Summer company at the Chestnut Street Theatre. Larry Dono-

van, one of the leading characters, was finely played by Charles Balsar, and Marion Barney was also effective in another role. Word has reached this city from some members of the company now on vacations. Carolyn Gates is still abroad and writes that she is having a wonderful trip and in her travels has had many interesting experiences. William Ingersoll, the leading man, is still away but is expected to return in time for the opening of the Fall season on Labor Day. This week the attraction at the Chestnut is The Royal Mounted.

Morris Sheek, who formerly was editor of the *Orpheum News*, a little programme booklet published for the Chestnut Street Theatre, has after a lapse of several years again assumed charge of the publicity work of the Orpheum Players.

J. SOLIS-COHEN, JR.

DUFFIELD GETS LIFE CONTRACT.

Harry Duffield, who on Sept. 10 will have been an actor for fifty years, has been given a life contract by Oliver Morosco in recognition of his valuable services as a member of the Burbank Stock company, Los Angeles, Cal. Mr. Duffield has spent most of his fifty years on the stage as a member of stock companies and has lost none of his enthusiasm for the profession.

GERTRUDE DALLAS WINS NEW LAURELS.

Since the middle of May the Hudson Players at the Hudson Theatre, Union Hill, N. J., have been engaged in the most fruitful stock season that neighborhood has produced. The powerful suggestion of filled houses almost, but not quite, influenced Manager J. R. Smith to sidetrack the vaudeville bills and continue stock productions indefinitely. As it is, the season draws near an end; The Rosary this week, then The Third Degree, and that is all, save the memory of an admirably balanced company that did many things well and in The Great Divide topped all past performances.

That was last week, and the biggest credit mark belongs to Gertrude Dallas, who, in the character of Ruth Jordan, showed herself to be an actress of rare natural gifts of voice and personality, intelligently directed. The joyous enthusiasm, the vague yearnings of the romantic girl first introduced, and the sudden transition to helpless horror, she expressed with persuasive skill. As the play advanced her interpretation was consistently maintained to suggest spiritual distress and conflicting emotions. She displayed commendable restraint, read her lines with a sure appreciation of their value, and indicated much by suggestive facial expressions and gestures. The Stephen Ghent of Arthur Behrens was a virile piece of acting that brought out the brutality and the innate worth of the character, and in the main the supporting company was adequate.

STOCK COMPANIES IN NEW YORK CITY.

Corse Payton's Stock company at the West End Theatre presented The Lion and the Mouse last week, with Edna Archer Crawford as visiting star. Miss Crawford's personal popularity with the uptown dwellers sufficed to draw crowded houses and her long experience in the role of Shirley Rosemore assured a splendid portrayal of that exacting role. Nor was Miss Crawford's delightful work alone notable, for the entire company quite outdid themselves. Claude Payton as the "lion" offering the very best performance that he has yet given. Arthur Jarrett as his son was also excellent, and so was Charlotte Wade Daniel as Shirley's mother. The others, all deserving of especial praise, were Henry Roche, Eugene Fraser, William A. Mortimer, Willard De Shiel, Frank Armstrong, Robert Robinson, Joseph Bradley, Grace Fox, Clara Rainford, Edna Earl Andrews, Dagmar Lenett, Virginia Wilson, and Loretta King. This week the bill is The Girl of the Golden West, Edna Von Luke returning as leading woman. Madame X. In the Bishop's Carriage, and The Concert are to follow.

The Manhattan Opera House Stock company played The Squaw Man last week with much success, the cast including Richard Gordon, Dallas Tyler, William Riley Hatch, Leon Victor, J. David Herblin, Archie Curtis, Albert Vessie, George Zorn, Joseph Byron Totten, Waldemar Burkhardt, Louis Stern, Edward White, Ernest Shields, Mark Elin, Clarence Mack, Jacob Kingsberry, Bernard J. McOwen, Sam Condoick, Warren Cataline, George Sloan, Gus App, Max Weinberg, Frank Keeler, Mary Stewart, May Carls, Belle Mitchell, and Florence Moore. This week, Madame X.

The Prospect Theatre Stock company put on Thelma last week to the usual excellent business. Paul McAllister and Irene Timmons once again winning honors in the leading roles, while the rest of the capital cast showed Harmon MacGregor, James Carter, John J. Owens, Robert Benson, Brandon Evans, Charles Adams, Howard Sidney, Cecil Owen, Madelyn Delmar, Lillian Niedrauer, Florence Carrette, and Maude Farrar. This week, The Devil.

After a brief vacation, Cecil Spooner and her company returned to the Metropolitan Theatre last week, and in The Blue Mouse received an enthusiastic welcome. Bowden Hall, who once more fills the place of leading man, was greeted with particular approval. His playing of Augustus Rollett was an excellent piece of comedy work in accord with the brisk spirit of Miss Spooner's interpretation of Pauline Devine, a character that she veiled with the infectious gaiety of her own personality and

some picturesque slang that Clyde Fitch omitted when he wrote the part. Howard Lang supplied an effective character study as Wallis, Ricca Scott gave a pleasing performance as Mrs. Rollett, and Frederic Clayton, despite overacting in the role of Llewellyn, was responsible for many laughs. This week, Merely Mary Ann.

MACK AT THE COLONIAL.

SALT LAKE CITY, UTAH (Special).—The Colonial Theatre was transformed into a stock house 11, when the Mack-Rambau Stock company opened in Willard Mack's play, Sagebrush, a play of the West. It was splendidly mounted.

Miss Rambau was as usual, delightful, although the part was light for her. Rose Roma and Lillian Burnett were each satisfactory. J. Frank Burke, E. Forrest Taylor, Frank Patton, Richard Vivian, Jack Conway and Frank Jonasson were typical stage Westerners.

C. E. JOHNSON.

STOCK NOTES.

The Vallamont Stock company, at the Vallamont Pavilion, Williamsport, Pa., closed its season 8-10, playing Thelma to small business.

As the closing date of the Barrow-Winninger Players, at the Oliver Theatre, Lincoln, Neb., draws close, the attendance increases until they are playing to capacity houses at every performance. The company closes Aug. 30 after a successful season, starting April 29.

The William Grew Stock company presented in Wyoming at the Airdome, St. Joseph, Mo., 4-10, and pleased good business, although several performances were eliminated on account of rain.

Dixie Hines, the press representative of the New Marlboro Theatre in Chicago, has left for that city, where he will remain until after the opening of that house. This event will occur on Aug. 26, when The Climbers will be done by the Marlboro Players, with Louise Randolph and Ian MacLaren in the principal roles.

Olga Woeth, who has been playing with the Latimore-Leigh Players in Lynchburg, Va., will return to New Castle, Pa. An erroneous statement appeared in The Mirror to the effect that she was to play leads with the stock company at New Castle.

Francis Herblin joined the Empire Theatre Stock company, Pittsfield, Mass., opening Aug. 19 in The Woman in the Case.

Harry D. King and Harry D. King, Jr., made their first appearance with the Rollo Lloyd Players at New Bedford, Mass. 23 playing in The Third Degree. Bijou Washburn joined the company on the 19th. Dorothy Shoemaker, Eugene Ormonde, Rollo Lloyd and Edward Morrissey have scored big hits with the theatregoers of New Bedford.

Ralph Merchant, recently seen in the cast of Mother, has returned to the management of F. P. Horne and is now with the Stock at Colerone, N. Y.

Elmer Buffham of the Buffham Stock Company which has closed a summer run in Kankakee, Ill., has been engaged as leading man for the Majestic Players in Topeka, Kan. Estelle Morton will be the character woman.

Arthur Behrens, late of the Lawrence Stock Company will be leading man with the Malley-Dennison Stock Company to open season at the Colonial Theatre, Lawrence, Mass., Aug. 31.

Malcolm Duncan, who has been with the Burns Stock Company at Colorado Springs, Colo., this summer, is playing his farewell week. His successor will be Walter P. Richardson, who has signed for a special engagement for two weeks beginning Aug. 26.

Jack Roseligh, formerly leading man of the North Brothers Stock Company of Oklahoma City, Okla., will open the Lyric Theatre in that city, Sept. 2, with his own company in Checkers.

The Eleanor Cleveland stock Company opened in Zaza, at the Lyric Theatre, Bridgeport, Conn., last Monday.

The American Theatre, Spokane, Wash., will be opened with a stock company Sept. 2.

Harry C. Arnold, the character actor, will join the Peruchi-Gypsene Stock company at the Lyric Theatre, New Orleans, La., Aug. 25.

Blanche Hall and Robert Hymans will head the Princess Stock company in Des Moines, Ia., this season. The new company is rehearsing The Girl with the Green Eyes, to be presented Aug. 25.

The stock company at the Princess Theatre, Tacoma, Wash., continues a successful engagement. The City was the attraction July 28-Aug. 3.

Sam Carleton, the well-known agent, ahead of the Winifred St. Claire Stock company, playing at Bellefontaine, O., 19-24 (Fair Week), says the company has not closed in two years, which is a record. This company did a big business at Bellefontaine last year and its return is being welcomed.

The Jones-Dunbar Players with Frank Jones, Louise Dunbar and J. F. Bannister closed their all summer season 18, at English's Indianapolis, Ind. Miss Dunbar left a week earlier to join The Eternal City company, playing the leading role, in which she made a marked success last season.

The stock company at Keith's Theatre, Toledo, O., for their sixteenth week, put on Are You a Mason? The patronage at this house is growing steadily each week, so much so that Manager Pearlstein announces that the stock season will run well into September.

Louis Kelso joined the Whalom Opera Co., Fitchburg, Mass., Aug. 12 as principal comedian for the balance of season. Robert Milliken left the company 10.

L. S. Woods.

The Hathaway Stock company at Hathaway's Theatre, New Bedford, Mass., played The Third Degree to large audiences 12-17. The new company is well-balanced and gave an excellent performance. Cameo Kirby is this week's offering.

The Horne Stock company has been installed at Colerone Park, Jamestown, N. Y. for several months. Last week they presented Vaughn Glaser's, At The Mercy of Tiberius. Other popular plays are to be presented.

After an absence of four weeks, Jack White returned to the Clara Turner stock company at Rolling Green Park, Sunbury, Pa. last week and was cordially welcomed. A Merry Widow's Romance and Under Two Flags were the plays offered to large audiences.

The West End Heights Stock company in St. Louis, Mo. closed its season 10-17 with performances of The Devil. May Jackson and William Jossey scored in the leading roles.

Hazel Miller, ingenue in Poll's New Haven Co. completes her engagement there this week playing Lovey Mary, in Mrs. Wiggs of the Cabbage Patch. She then goes to Poll's Hartford Company to finish the summer season there.

Julian Noa, opens with the Princess Stock company, Des Moines, Iowa, Aug. 26, as juvenile man. He will be remembered for his splendid work at the Academy of Music, New York where he played a season of 86 weeks.

Vaughn Glaser and his company closed their season at the Temple Theatre, Rochester, N. Y. last week, playing The Grain of Dust.

John Craig of the Castle Square Theatre, Boston, Mrs. Craig and their two sons, recently were the guests of Mrs. T. H. Aldrich at The Crags, Tenant's Harbor, Me.

The Davidson Stock company at the Davidson Theatre, Milwaukee, Wis., will close its season this week with performances of Caught in the Rain.

Friends of Evelyn Watson, for the past four years a member of the Gotham Stock company in Brooklyn, N. Y., are attempting to dissuade her from going with the College Theatre Stock company in Chicago. A number of young women members of the Gym club even offered Miss Watson a cottage at Rockaway Beach if she would remain a member of the Gotham company for another season.

WHAT THE STOCKS ARE PLAYING.

In the following list the names of plays have been secured from Darcy and Wolford, Sanger and Jordan, and Minsan correspondents. Managers of stock companies and Minsan correspondents are requested to send in the titles of plays in rehearsal for the following week in time to reach The Mirror Saturday:

Albany, N. Y. (Harmannus Bleecker Hall), Lytle-Vaughan co., Pierre of the Plains 12-17, The Spendthrift 10-24.
Altoona, Pa. (Lakemont Park), Eugene J. Hall co., Rosalind at Red Gat 12-17, Mrs. Wiggs of the Cabbage Patch 10-24.
Boston, Mass. (Majestic), Lindsay Morrison co., Oliver Twist 12-17.

Bridgeport, Conn. (Poll's), Poll's co., The Commuters 12-17, The Girl of the Golden West 10-24.

Buffalo, N. Y. (Star), Hackett Players co., Her Husband's Wife 12-17, Paid in Full 10-24.

Chicago, Ill. (National), Billy 12-17.
Cleveland, O. (Colonial), Colonial co., The Fourth Estate 12-17, In the Harvest 10-24.
Colorado Springs, Colo. (Burns), Burns Theatre co., A Gilded Fool 12-17.

Colorado Springs, Colo. (Opera House), James Hawley co., Out of the Fold 12-17.
Columbus, O. (Oientangy Park), Oientangy co., Father and the Boys 12-17, House of a Thousand Candles 10-24.

Dallas, Tex. (Lake Cliff Casino), Madam X 12-17, The Deep Purple 10-24.
Dayton, O. (Fairview Park), Fairview co., The Man of the Hour 12-17.

Denver, Colo. (Elitch Gardens), Elitch co., Salvation Nell 11-17, Mother 10-24.
Denver, Colo. (Lakeside), Fealy-Durkin co., The Sign of the Cross 12-17, Paid in Full 10-24.

Des Moines, Ia. (Airdome), Van Dyke-Eaton co., Lena Rivers and The Pawnbroker's Revenge.

Detroit, Mich. (Garrick), Jessie Bonastelle co., Green Stockings 12-17, Magda 10-24.
Elmira, N. Y. (Rorick's Glen), Princess Chic 12-17.

Fitchburg, Mass. (Whalom Park), Whalom Park Opera co., The Honeymoon Trail 12-17.

Hamilton, Can. (Mountain), Summers co. Hamilton, Can. (Temple), Temple co., Mrs. Temple's Telegram 12-17.
Hartford, Conn. (Poll's), Poll's co., Little Johnnie Jones 12-17.

Jacksonville, Fla. (Duval), Eddie Black co., Our Jim and Behind the Scenes 11-17.
Jamestown, N. Y. (Colerone), Horne co. Lincoln, Neb. (Oliver), Barrow-Winninger co., The Barrier 12-17, Mother 10-24.

Los Angeles, Cal. (Belasco), Belasco co., The Taming of Alberta 12-17 (second week).
Los Angeles, Cal. (Burbank), Burbank co., The Deep Purple 12-17 (second week).
Milwaukee, Wis. (Majestic) Davidson co., The Awakening of Helena Ritchie 12-17, Caught in the Rain 10-24.

Minneapolis, Minn. (Hubert), Shubert Theatre co., The Faun 12-17, Father and the Boys 10-24.

Montreal, Can. (Orpheum), Orpheum Players co., The Spendthrift 12-17.
New Haven, Conn. (Poll's), Poll's co., Mary Jane's Pa 12-17, Mrs. Wiggs of the Cabbage Patch 10-24.

New York City (Metropolitan), Cecil Spooner co., The Blue Mouse 12-17, Merely Mary Ann 10-24.

New York City (Prospect), Prospect co., Thelma 12-17, The Devil 10-24.

New York City (Manhattan), Manhattan Opera House Stock co., The Squaw Man 12-17, Madame X 10-24.

New York City (West End), Corse Payton co., The Lion and the Mouse 12-17, The Girl of the Golden West 10-24.

Newark, N. J. (Electric Park), Sibley Players.

Newark, N. J. (Olympic Park).

Niagara Falls, N. Y. (International), Appel co., Wildfire 12-17, When Knighthood Was in Flower 10-24.

Oakland, Cal. (Liberty), Bishop Players, The Seven Sisters 12-17.

Oklahoma City, Okla. (Fair Park), North Brothers co., The Woman in the Cast 12-17.

Ottawa, Can. (Colonial), Colonial co.

Ottawa, Can. (Dominion), Dominion co., Lost Twenty-four Hours 12-17.

Passaic, N. J. (Opera House), Theodore Lorch co., The Final Settlement 12-17, The Lieutenant and the Cowboy 10-24.

Patterson, N. J. (Opera House), Opera House Players, The Deep Purple 12-17.

Philadelphia, Pa. (American), Blaney-Spooner co., Merely Mary Ann 12-17, Secret Service 10-24.

Philadelphia, Pa. (Chestnut Street), Orpheum co., Rosalind at Redgate 12-17, The Royal Mounted 10-24.

Pittsfield, Mass. (Colonial), The Taming of the Shrew 12-17.

Pittsfield, Mass. (Empire), The Cowboy and the Lady 12-17.

Pittsburgh, Pa. (Grand), Davis Players, Her Great March 12-17, The Second Mrs. Tanqueray 10-24.

Portland, Me. (Cape Cottage), Capt Cottage co., Mam'zelle 12-17.

Portland, Me. (Keith's), Keith's co., Nobody's Widow 12-17.

Providence, R. I. (Keith's), Albee co., The White Sister 12-17, Sherlock Holmes 10-24.

Riohoke, Va. (Jefferson), Latimore-Leigh co., Under Arizona Skies and The Carpet Baggers 12-17.

Rochester, N. Y. (Baker), Klimt and Gaszole co., Rocky Mountain Express 12-17, Big Hearted Jim 10-24.

Rochester, N. Y. (Temple), Vaughn Glaser co., The Grain of Dust 12-17.

St. Joseph, Mo. (Airdome), William Graw co., A Play Without A Name 12-17.

St. Louis, Mo. (West End), West End co., The Devil 12-17.

Salt Lake City, U. (Orpheum), Orpheum Players.

San Francisco, Cal. (Alcazar), Alcazar co., The Girl in Waiting 12-17.

Scranton, Pa. (Poll's), Poll's co., The Chorus Lady 12-17, Bobby Burnit 10-24.

Springfield, Mass. (Poll's), Poll's co., Thelma 12-17, Alias Jimmy Valentine, 10-24.

Sunbury, Pa. (Rolling Green), Clara Turner co., A Merry Widow's Romance and Under Two Flags 12-17.

Syracuse, N. Y. (Wieling), Ralph Kelard co., The Private Secretary 12-17, The Wrong Mr. Wright 10-24.

Tacoma, Wash. (Princess), Princess co., The Deep Purple 12-17.

Toledo, O. (Keith's), Keith's co., Are You a Mason? 12-17.

Toronto, Can. (Royal Alexandra), Percy Haswell co., The Country Mouse 12-17, Making a Man of Him 10-24.

Union Hill, N. J. (Hudson), Union Hill co., The Great Divide 12-18.

Utica, N. Y. (Majestic), Majestic co., The Gambler 12-17, Green Stockings 10-24.

Washington, D. C. (Columbia), Columbia co., Heartsease 12-17, Peaceful Valley 10-24.

Washington, D. C. (Poll's), Poll's co., Father and the Boys 12-17, A Gentleman from Mississippi 10-24.

Waterbury, Conn. (Jacques), Poll's co., Mrs. Wiggs of the Cabbage Patch 12-17.

Wildwood, N. J. (Blaker's), The Third Degree and Alabama 12-17.

Wilkes-Barre, Pa. (Poll's), Poll's co., The Thief 12-17, The Heir to the Hoorah 10-24.

Wilmington, Del. (Brandywine), Brandywine co., The Cheat 12-17, Forget-Me-Not 10-24.

Worcester, Mass. (Worcester), King-Lynch Players, Green Stockings 12-17.

Worcester, Mass. (Poll's), Poll's co., Nobody's Widow 12-17.

SONG-POEMS WANTED

Cash or royalty to you. Needham Music House, 84-8, St. Louis, Mo.

Sketches Two snappy one-act comedies just finished. Strictly original. Two males and one female. Interior. Sketches and monologues to order. JACK BROOKS, The Star, Terre Haute, Ind.

Kindly mention DRAMATIC MIRROR when you write advertisers.

ENGAGEMENT DEPARTMENT

Players and others at liberty and companies wanting people are invited to send their announcements for publications under this head free.

At Liberty—Dramatic.

George W. Stephens, comedian. 249 West Forty-eighth Street, New York.
 Fay Martell, soubrette and ingenue leads; Gene Alvarez, juvenile and light comedy. Address Gene Alvarez, General Delivery, Kearney, Neb.
 Violet Worth, versatile leads, heavies. 121 Hopland Avenue, Barberton, O.
 Will H. Dorbin, leads, juveniles, light comedy, or general business. Address R. F. D. No. 9, Kalamazoo, Mich.
 Henry Guenther, desires engagement in Shakespearean or romantic drama. 3009 McNair Street, St. Louis, Mo.
 Katherine Bond, characters, permanent stock, or combinations. 538 South Main Street, Findlay, O.
 Wilbur George, leads, heavies, or juveniles, permanent stock or combinations. 538 South Main Street, Findlay, O.
 Leonora Bradley, characters, stock or road. Address DRAMATIC MIRROR.
 Louise Muldener, characters, grande dames. Address DRAMATIC MIRROR.
 Henrietta Vaders. Address DRAMATIC MIRROR.
 Thurlow White, leading man. Address Actors' Society.
 Sedley Brown, director. 1415 Catalina Street, Los Angeles, Cal.
 Lester Brown, stage-manager and character comedian. DRAMATIC MIRROR.
 Zelle Davenport, for leads in dramatic productions. Address DRAMATIC MIRROR.
 Elizabeth Kennedy. 153 Bay Thirty-second Street, Bensonhurst, L. I.
 Katherine English will consider small parts in reliable stock or road companies. Address DRAMATIC MIRROR.
 J. Wilson Smith, leads. Grimsby Beach, Ontario, Can., Box 84.
 Jack H. Kohler, romantic leads. General Delivery, Temple, Tex.
 A. T. Storch, characters or heavies, stock or repertoire. Lancaster, O.
 Mabel Amber, leads. Address DRAMATIC MIRROR.
 Mabel Spencer, leads, featured stock woman. General Delivery, Temple, Tex.
 Buscine Parker, leads, stock, or production. Box 84, Grimsby Beach, Ontario, Can.
 Wanted location for stock companies, two to six weeks, then change company; already have five companies now playing. Charles P. Gilmore, Oswego, N. Y.

Wanted—Dramatic.

A No. 1 repertoire company, for Festival week, commencing Sept. 29. J. C. Henry, Auburn, Ind.
 Comedian for Sir Toby; also woman for Olivia in Twelfth Night. Others write. Singers preferred. Cline, 166 East Superior Street, Chicago, Ill.
 Specialty soubrette and character comedian for permanent stock. S. Hanauer, Lyceum Theatre, Beaver Falls, Pa.
 Woman for heavies and characters, man for heavies for Frank E. Long's repertoire. Mason City, Ia., 10-24.
 Repertoire people in all lines; specialties preferred. Price and Butler, 527 Lincoln Avenue, Grand Rapids, Mich.
 Soubrette and comedian to join at once. Charles Gordinier, Tampico, Ill.
 Leading man, and one for general business. J. S. Garalde, Lock Box 132, Dubuque, Ia.
 Experienced repertoire people in all lines. C. P. Gilmore, Hippodrome, Oswego, N. Y.
 Character woman with specialty. Byers-McBride Stock, Nevada, Mo., 18-24.
 Tall juvenile, who can also play heavies. Walter Downing, Danbury, Conn.
 Repertoire artists in all lines. Fred Byers, Gladbrook, Ia.
 Peruchi-Gypsene company wants people in all lines. Full particulars in first letter. Lyric Theatre, New Orleans, La.
 Heavy man for Gili and the Drummer. Fred Byers, Gladbrook, Ia.
 Woman for characters and juvenile heavies; also character man; other repertoire people write. Harry Shannon, Wapakoneta, O.
 Specialty soubrette and comedian, can also use general business man. Robert Grandt, Teague, Tex.
 Versatile people for tabloid stock, those having specialties preferred. United Amusement Company, Pittsburg, Kan.
 Fred Chauncey, manager of Chauncey-Kieffer stock, wants leading man, general business man, and soubrette, all with specialties.
 Leading man for Lucy Hayes Associate Players. Hildredth, Neb., 10-25.
 Woman for ingenue leads and juveniles; also man for heavies. Charles Kramer, Oakford Park, Jeanette, Pa.
 Repertoire people in all lines for Lorne Elwyn company. W. L. Gallagher, Winchendon, Mass.
 Juvenile man with specialty, character comedian with specialty, for Our Village Postmaster. C. B. Mills, Westfield, Wis.
 Full acting repertoire company, men double in brass. E. E. Whittington, Recton, Ark.
 Comedian and character woman, for Raymond Stock company. Address: A. A. Peterson, Mayfield, Ky.

At Liberty—Miscellaneous.

Maurice Tuttle, stock scenic artist. Jes-

sie Bonstelle company, Garrick Theatre, Detroit, Mich.

Experienced trap drummer. Address Drummer, Griffith Pavilion, South Haven, Mich.

Planist, double brass. George Bailey, 36 Central Avenue, Owego, N. Y.
 Roy L. Bowman, cornet; D. D. Bowman, trombone; R. Kohler, flute; separate or joint engagement. Klitties' Concert Band, National Hotel, Chicago, Ill.

Stock scenic artist. G. P. Bellis, 145 North Emporia Avenue, Wichita, Kan.

Hustling agent, use brush and paste. Max C. Elliott, Vincennes, Ind.

Violinist, vaudeville theatre experience. W. H. Thels, 431 Twenty-second Street, Huntington, W. Va.

Piccolo player and flutist, can also double piano. R. C. Read, Carlisle, Pa.

Orchestra leader, desires to locate permanently. Orchestra Leader, 2911 Monroe, Kansas City, Mo.

Experienced pianist. S. T. Whittaker, General Delivery, Kansas City, Mo.

Wanted—Miscellaneous.

Theatre, cash rental or percentage, in United States or Canada, for successful stock company. F. Mack, Van Dyke and Eaton company, Des Moines, Ia.

Good chorus singers for stock burlesque. American Theatre Building, 522 South State Street, Chicago, Ill.

Aeronauts for smoke balloon ascension and parachute drop. Box 508, Peoria, Ill.

Indian wild west circus with band to play fairs, can also use midway shows. American Vaudeville Circuit, 251 West Forty-second Street, New York city.

Six-piece ladies' orchestra. F. B., 315 Knickerbocker Building, New York city.

Trombone for band and orchestra, and strong cornet. Write or wire. Robert Grandt, Teague, Tex.

Circus riding acts and vaudeville artists for winter season in South America and Havana. All transportation paid. Richard Pittot, 47 West Twenty-eighth Street.

Chorus girls with specialties. Atlantic Garden, Atlantic City, N. J.

Stage carpenter; union preferred. O. E. Wee, Room 735, 1403 Broadway, New York city.

Tent show with band for Fair week, Aug. 26. Write or wire. A. T. Goodwin, Palmer House, Norwich, N. Y.

Spotlight singers with good repertoire. Write to Elite Theatre, Kalamazoo, Mich.

Crawford's Comedians want orchestra leader who can double cornet in band. Write T. L. Crawford, Cherokee, Kan., 18-25.

Orchestra leader and other musicians, Baltimore and Ohio, for Coburn's Greater Minstrels. J. A. Coburn, Urbana, O.

Colored performers and musicians for O'Brien's Georgia Minstrels. Address Ackermann-Quigley Litho Company, Kansas City, Mo.

Electrician, familiar with carnival business. C. A. Wortham, Sheboygan, Wis.

THE LOUIS HALLETT AGENCY.

R. L. Herbert, who has been with the Louis Hallett Dramatic and Musical Agency for the past year, has gone on the road as manager of The Volunteer Parson company, and his place has been taken by Violette McGloin, who has been identified with the engagement department of the Actors' Society for the past ten years. Mr. Hallett is at present giving his personal attention to his agency, but will return to the stage later in the season in a New York production. Mr. Hallett's last dramatic work was a five months' Southern tour in The Devil in which he played the title-role.

KEITH HOUSES IN NEW YORK.

B. F. Keith's New York theatres are announced to open the new season as follows: Colonial, Sept. 9; Alhambra, Bronx, Orpheum, and Bushwick, Sept. 2; Greenpoint, Crescent, and Gotham, Aug. 31. Each of the eight houses has been redecorated and refurbished. Vaudeville will be presented at the Colonial, Alhambra, Bronx, Orpheum, and Bushwick theatres, and stock companies will be maintained at the Greenpoint, Crescent, and Gotham theatres.

Under E. F. Albee, general manager of the United Booking Office and Mr. Keith's New York theatres, J. J. Maloney will have general direction of the eight Keith theatres. William C. Mason will be general stage director and Walter J. Kingsley general press representative. Under Mr. Maloney the house managers will be Ralph Edmunds, Colonial; Charles E. Breed, Alhambra; Fred Bailey, Bronx; Frank Kihols, Orpheum; Benedict Blatt, Bushwick; Frederick Whitbeck, Greenpoint; Lew Parker, Crescent; and Pauline H. Boyle, Gotham. With few exceptions, Percy G. Williams's house staffs have been retained by Mr. Keith.

OPENING DATES FOR LOUISVILLE.

LOUISVILLE, Ky. (Special).—The summer season moves precipitously at the parks. At Fontaine Ferry Park week of Aug. 11, an unusually strong bill was offered in the theatre, embracing The Reed Brothers Jarrow, the juggler, Bernard and Roberts, the Chevalier De Loris and the English Pony Ballet. Nattello's Band with Irene Maher as soloist was also a strong attraction.

At Riverview the Don Phillipini Band closed last week with a programme of uniform excellence, embracing both classical

and popular selections. Suzanne Lehmann continues as soloist.

Hingling Brothers' Circus is being extensively billed for two performances here, Sept. 2d.

The Walnut Street Theatre opened season 18, with Oklahoma. Manager Charles A. Shaw anticipates a prosperous season at his pretty little playhouse.

The Shubert Masonic Theatre management announces a list of the attractions that will appear at that house during the season. They include a number of the most interesting plays to be sent on the road. The opening will occur Sept. 2 with Tillie's Nightmare.

As has been the custom for a number of years the opening attraction at Macaulay's Theatre, Louisville's premier house, will be the A. G. Field Minstrels. Manager John T. Macaulay still lingers in the East where he is enjoying himself and incidentally attending to the booking for his popular theatre.

CHARLES D. CLARK.

MACDOWELL FESTIVAL THIS WEEK.

The Edward MacDowell Memorial Association will give a musical and dramatic festival at Peterboro, N. H., Aug. 22-25. There will be a spectacle, At the Court of Lorraine, presenting five Eighteenth Century dances in costume, under direction of Gwendolyn Valentine, with David George Gibson and Zelina Bartholomew in principal roles. An original one-act play, Where the Road Ends, by Ruth Sawyer, will also be given, acted by Emily Basts and Eleanor Welles.

LETTER LIST.

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or forwarded only on written instructions. Mail is advertised for two weeks, held in this office for two weeks longer, and then returned to the post-office.

WOMEN.

Ashton, Dorrit, Muriel Anthony.
 Baker Ella, Eleanor Barry, E. Brinton, Octavia Brookie, Edith Black, Miss Barrowa.
 Claus, Florence Louise Clay Mabel Clark, Lizzie Carpenter, Bessie Clifford.
 Dix, Lillian, Berna De Vere, Katherine Daly, Josephine Durand, Fay Doucet, Lillian Dellamore, Helen de Corsia.
 Fredericks Arline, Hattie Foley, Ethel Fuller, L. T. Frazier.
 Garry, Mrs. Chas. L.
 Halges, Tessie, Edith Harche, Marie Hardt, Frederica Harold, Lillian Herbert, Bessie Hill, Elsie Hilton, Marie Horton.
 Jones, Mabelle, Josephine Joy.
 Kennedy, G., Ethel Keyes.
 Lawrence, Gertrude, Lucille La Verna, Bert La Fayette, May McKay Lane, Adele Leonard, Leo Levitt, Crosby Little, Milton, Virginia, C. Mack, Edna Marshall, Margaret Merriman.
 Priest, Janet, Marie Petree, Fayette Perry.
 Rice, Blanche, Helen Rolland, M. Rom-bough, Louise Reed, Jessie Richmond, May Ruppert.
 Stewart, May, May Sargent, Cassie Sewell, Lavinia Shannon, Lucille Spinney, Gertrude Shirley, C. Shipman, Mary Sullivan.
 Thatcher, Eva, Mabel Turner, Sue Talmage, Jeanne Towler, Adelaide Thurston, Marguerite Taylor.
 West, Beverly, May Wheeler, Mrs. Robt. Wilson, Grace Washburn, Ella West, Jean Ward.

MEN.

Anderson, Harry, Geo. A. Averill, J. Frank Arnold.
 Brown, Tom, Frank Bertrand, Carl Burton, W. Berthelet, Robt. Bond, Arthur Berthelet, Mac M. Barnes, Howard Benton, Jas. Beall, Jules Barnheim, Walter Brower, Geo. Brain.
 Cole, Jesse, Alex Carr, Gilbert Coleman, S. H. Cheseldine, Jack Champion, Jack Cannon, Harrington Carter.
 Deem, J. Edw., Jas. Doyle, Adrian D'Arcy, Will Deason, Roy Dickerson, Harry Driscoll, Jos. Diemer, Geo. Dorman.
 Ebener, Geo.
 Fowler, John C., Bid Finley, Geo. Fisher, Frank Francis, Henry Ferguson.
 Gordon, Chas., Richard Garrett, Jerome Gaylord, Francis Gailford, Jos. Gillo, Bille Gaston, Carl Gilmaline, Bertram Grassby.
 Hallach, Rob. Roland Hogue, W. A. Howell, Frank Hartwell, Chas. Hurth, V. V. Holmes, Robt. Hyman, Leonard Hallister, Mr. Higgins.
 Johnson, R., John P. Jones.
 Keppie, Geo. R.
 Leland, Harry, Edward Lester, Fred Lawton, Harry Loraine, Irving Lancaster, Harry Lyons, Chas. Lindholm.
 Monderean, Harvey, Louis Mason, Thos. Meegan, Harry Marshall, G. Mervale, D. Mackenzie, Jas. McGrath, Earl McClellan, P. G. MacLean, A. MacQuire.
 Newsom, Chas., Bobby Newcomb.
 Ogden, Richard.
 Pringle, A. C., W. F. Pfarr.
 Redman, J. B., Colin Reid.
 Sawyer, Harry C., P. D. Standing, Walter Shuttleworth, W. J. Sully, Grant Stewart, Orrin Shear, John Shaw, J. H. Smith, Ted, Sewell, Robt. Smiley, Jas. Sydney.
 Thayer, A., Roy Thayer, Chas. Turner, Otis Turner, John Trevor, Edw. Troutman.
 Wallace, Smith, Frank Weadon, G. White, Geo. A. Weller.

REFLECTIONS.

Ralph Errolle has been engaged to succeed Charles Le Sueur in The Merry Widow Remarried, in Chicago.

Attorney General Wickersham died in Chicago on Aug. 3, a suit charging conspiracy in the case of the Associated Bill Posters and Distributors of the United States and Canada, which has been succeeded by the Posting Advertising Association. Complaint is made that the concern operates to destroy competition, fix prices, and to monopolize and dominate the bill-posting business. It is held to violate the Sherman law.

Harmon Anderson (Richard Kipling), general manager of the Honolulu Amusement Company, Limited, and Kamakea Magood were married at the home of the bride's parents in Honolulu on July 4. As Richard Kipling the bridegroom has been prominent professionally for sixteen years.

The Dwight Post Card Company, Box 466, Springfield, Mass., has issued an illustrated folder with the late Bettina Gerard's favorite poem, in which she used to find much solace. The price is 10 cents.

Edith Campbell has signed for The Mind-the-Point Girl, with Billie Burke.

The distinction of being the first well-known foreign composer to come to New York and rehearse his own play falls to Hugo Felix, the English composer now directing rehearsals of Tantalising Tommy. Elizabeth Brice says that she finds work more enjoyable when the composer is present to interpret the score, and the remainder of the cast appear to be equally delighted. These are busy days at the Fulton Theatre, where rehearsals are going on. Mr. Felix will remain in New York until November, when A. H. Woods will produce a play of his as yet unnamed.

Frederick Forrester has been engaged for Within the Law (Chicago company).

Louis Leon Hall will be featured in the title-role of Parsifal, opening in Kansas City Aug. 28.

Florence Stone, compelled by illness to resign the leading role in Fine Feathers, has returned to Los Angeles to rest. She was also compelled to decline an offer to play the title-role in Everywoman in London.

Albert Lang is rehearsing and producing Rollicking Shannon, in which the new star, John O'Donnell, is to appear under management of Al. McLean. The opening occurs at Indianapolis, Aug. 26.

Florence Rockwell has been engaged by William A. Brady to play Juliet, Rosalind, Ophelia, Desdemona, Fortia, and Lady Macbeth with Robert Mantell. She will also originate the leading feminine role in Charlemagne, with which play Mr. Mantell will open his New York season.

READY SANGER & JORDAN'S

Catalogue of Plays, containing Casts and Scene Synopsis.

Send ten cents in stamps to cover postage.
SANGER & JORDAN,
 Empire Theatre Building,
 1432 Broadway, NEW YORK CITY, N. Y.

Wanted for Villamont Park Theatre

Good organized Dramatic Stock Co. to finish season, beginning Aug. 24th. Two bills a week, several good weeks yet. Will contract for next summer fifteen weeks if company makes good. Quick action necessary. W. H. AMER, Mgr. Williamsport, Pa.

P. S. This has been a successful stock house for past fifteen years.

GRAND OPERA HOUSE

Fort Smith, Ark.
 Seating Capacity, 900.
 Open for Books (to Theatrical Companies)
 Will rent by the week, month or season at reasonable rates.
 Address BURKE BROS., Fort Smith, Ark.

WANT
 Artists of reputation for Production Engagement with New York Managers, and Dramatic, Musical and Vaudeville people for immediate engagement with road shows—also cast for Shakespearean Production. Our Registration List is being revised and the Profession is invited to call. Louis Hallett's New York Theatrical Exchange, Exchange Bldg., 145 W. 45th Street. Tel. 5440 Bryant.

PLAYS For Amateur and Professional Actors. Largest Assortment in the World. Catalogue Free.
THE DRAMATIC PUBLISHING CO., 542 So. Dearborn St., CHICAGO, ILL.

Typewriting PLAYS, PARTS, SCENARIOS, PRESS WORK, Duplicating, REASONABLE.
 MISS L. RUELBERG, cor. 234 St., 1279 Broadway, N.Y.

Playwrights' Bureau of Analysis and Direction.
 No. 341 Lexington Ave., New York City.
 Analysis, Criticism and Reports upon Plays, with questions how to place them. Send for circular letter.

POETS-AUTHORS

Get cash for your songs and stories. Music Sales Co., 84-4, St. Louis, Mo.

AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "News of Stock Companies," "Road and Repertoire," "Gossip," "Reflections," "Outdoor Amusements," "Amateur Notes," "Vaudeville," Etc.

CALIFORNIA.

OAKLAND.—LIBERTY: Bishop's Players presented "If I Were King" 5-11; elaborate production to capacity houses.—THE MACDONOUGH: Paul Rainey's African Hunt pictures 4-10; films very interesting; attendance good.—THE COLUMBIA: Dillon and King in Gay Paree 4-10; performance and attendance fair.—IDORA PARK: Ferris Hartman and co. in Fairy Tales 4-10; good performance to moderate attendance.—THE ORPHEUM: Great bill 4-10, headed by Belasco's Drums of Oude and Lew Sully.—PANTAGES: Good bill 4-11; excellent business.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: James Hawley Stock co., Red Circle 5-7; good business. The Wolf 8-10; capacity. Out of the Fold 12-17. Time, Place and the Girl 19-24.—BURNS: Summer stock. The Prince Chap July 29-8; hit of the season; excellent business. A Gilded Fool 12-17. Talk of New York 19-24.

DENVER.—BROADWAY: Regular season opens 26 with Pomander Walk.—ORPHEUM: High-class vaudeville; headliner 12-18, Frank Keenan in Man to Man.

CONNECTICUT.

WATERBURY.—JACQUES: The Poll Stock co. appeared in Mrs. Wiggs of the Cabbage Patch 12-17, before large and well pleased audiences.

WILLIMANTIC.—LOOMER: Manager J. H. Gray announces these attractions: The Fortune Hunter 19; Little Nemo 29; Western Girl 31.

FLORIDA.

JACKSONVILLE.—DUVAL: Eddie Black Stock co. in Our Jim 11-14; pleased fair business.—ORPHEUM: Texico and co., Kampain and Bell, Campbell John, Billy Patterson, and Buckley and Moore 4-10; fair bill and business.—OSTRICH FARM: Open air vaudeville and motion pictures 4-10; to fair attendance.

ILLINOIS.

CANTON.—PRINCESS: Sherman Stock co. 12-17; good co. and business. Plays: A Father's Sin, A Little Queen, A Desperate Game, Tempest and Sunshine, The Midnight Express, The Moonshiner's Daughter, Sapho, Dora Thorne, A Gambler's Sweetheart.—VARIETIE: Fox and Fox, the New York song writers, 12-14; good, to well pleased houses.

TAYLORVILLE.—ELKS: Booking of Two Merry Tramps for 26 cancelled. Jack Beesey Stock co. will be opening attraction Sept. 2.—ITEM: Greater Parker Shows did big business 5-10 at the Home Coming and Merchants' Festival on the public square.

DECATUR.—POWER'S: The Winifred St. Claire Stock co. 4-10; pleased good houses and at one performance turned away 300 people. Week Aug. 18, Oscar Cook Stock co. 29, The City.

INDIANA.

ROCHESTER.—KAE GEE: Moving pictures and vaudeville 5-10. Musical Smith, Morret Infield; fair; good business. The J. H. Ravencroft Comedy co. 12-17.—UNDER CANVAS: Gentry Bros. dog and pony shows 14.—ITEM: The Academy, repainted and refurbished, will be open Sept. 2 with Little Miss Susan.

MUNCIE.—WYBOR GRAND: The Earl Stock co. 19-21 in The World and the Woman, One Girl in a Thousand, and The Love Route.—STAR: Closed for repairs; will be reopened Labor Day.

MICHIGAN CITY.—ORPHEUM: The Prince of Tonight 10 to crowded house. The City 11; pleased capacity. Bernhardt pictures 12-14 to good business. The Matinee Girl 15-19.

FRANKFORT.—THE BLINN: The

Doyle Stock co. opened 12-17 to capacity.—ARENA: Young Buffalo Wild West and Col. Cummins's Far East 16.

GOSHEN.—JEFFERSON: The eighth regular season was started 9 with the Johnson-Flynn fight pictures.

IOWA.

FT. DODGE.—PRINCESS: The United Play co. presented The Lion and the Mouse and The Third Degree 9-10 to capacity houses. Gertrude Ritchie, Orrin T. Burke and a well balanced co. gave satisfaction. Season of vaudeville will start Labor Day.—ITEM: Ringling Brothers' Circus 18.

FT. MADISON.—EBINGER GRAND: Moving pictures, band benefit July 28-10; good houses. Regular season will open 26 with The City.—ITEM: Snyder's Carnival co. played here 12-17 at the Moose Street Fair.

DES MOINES.—INGERSOLL PARK: Hilda Mason and George Murray and Six American Beauties feature of vaudeville bill 4-9; pleased; good business.—ITEM: Ringling Brothers' Circus 12.

KANSAS.

FORT SCOTT.—AIRDOME: Elizabeth Morrill co. played to fair business 5-10. Plays: College Chums, Lost in Egypt, Ines, By Wits Outwitted, and Forget-Me-Not and The Calendar Lady. The Keys Sisters 12-17.

MAINE.

PORTLAND.—KEITH'S: A Man's World July 29-8 to good business.—PORTLAND: Fair vaudeville bill.—CAPE: Stock co. in Clothes July 29-8; good sized houses; fair production.—RIVINGTON PARK: Vaudeville.—ITEM: A new vaudeville house, the Greeley, opened 12. It was formerly the Congress.

BELFAST.—COLONIAL: College Minstrels and good pictures filled the house 12-14. Gladys Klark co. in repertoire 19-22.—OPERA HOUSE: Motion pictures.

BRUNSWICK.—THE CUMBERLAND and PASTIME continue to draw large houses with pictures and songs.

MARYLAND.

CUMBERLAND.—MARYLAND: Edmund Stanley and co., consisting of Hortense Masurette, contralto; Carmela Ponsillo, soprano, and Edmund Stanley, tenor, in tabloid opera, drew capacity houses. Other acts were Vincent Vernon and W. J. Hall, who also pleased, 5-10. Willard's Temple of Music 12-17.

MASSACHUSETTS.

FALL RIVER.—LINCOLN PARK: Seven Hours in New York, a bright musical play by Matthew Ott, was produced here 12-17, with the following cast: Maurice Briere, Grace King, Fred Bailey, Masie Oliver, Charles Osborne, Frank Thornton, Louis Hall. Seven Hours in New York is easily the best of the musical plays seen at Lincoln Park this summer. The principals are all artists of ability. Miss King, who takes the part of Hazel Knutt, sings and acts delightfully. Mr. Briere scored a big song hit in his "Fifty Years Ago."—ACADEMY: Excellent bills are the rule and the attendance has increased. Week 12-17, The Collette Trio, Henshaw and Morris, Dow and Dow, the Hedders, Art Spaulding, Harry First and co., Knapp, H. and Cornelia, Farber Sisters, and Bert and Lottie Walton.

NEW BEDFORD.—THEATRE: Torcat and Mlle. Flor D'Aliza 12-17; pleased capacity business. Officer 686 Sept. 20.—HATHAWAY'S: Hathaway Stock co. in The Third Degree 12-17, delighted large audiences.

LAWRENCE.—COLONIAL: Julie Ring in The Yankee Girl will open season Sept. 2. Officer 686 to follow.—OPERA HOUSE: Malley-Dennison Stock co. will open season 31.

BOSTON.—PARK: May Robson in A Night Out.—MAJESTIC: The Million.—SHUBERT: Over Night.—TREMONT TEMPLE: The Durbur in Kinemacolor.

FITCHBURG.—WHALEMAN PARK: Whalman Opera co. in The Honey Moon Trail 12-17 to good business.

HOLYOKE.—MOUNTAIN PARK CASINO: High-class vaudeville 12-17; packed theatre.

MICHIGAN.

COLDWATER.—TIBBITS: House opened 6 with Ben Greet's Players in A Midsummer Night's Dream to capacity; fine performance. The Margy South Stock co. began a week's engagement 12 in A Straight Road; full house. Taming of the Shrew 20; Servant in the House 28; Miss Bob White Sept. 2.—ITEM: Smith's Greater

Shows at Waterworks Park 5-10 to light business owing to continued rain.

BATTLE CREEK.—POST THEATRE: The Spring Maid 8; delighted capacity. The Prince of Tonight 13; good co. and business.

MISSOURI.

KANSAS CITY.—GILLIS: Long the home of melodrama, this theatre has been converted into a vaudeville house, opening 11.—GRAND: Season opened 17 with George Damerel in The Hearbreakers.—GARDEN: New theatre devoted to vaudeville, opened 18.—ORPHEUM: Vaudeville will reopen Sept. 1.

NEBRASKA.

LINCOLN.—OLIVER: The Barrow-Winning Players in The Barrier 12-17. Mother 19-24. Bobby Burnit 26-30.—ITEM: Ringling Bros. Circus showed to two capacity houses 8.

FREMONT.—LARSON: The Lion and the Mouse 12 to poor business. Regular season opens early in September.

NEW HAMPSHIRE.

DOVER.—NEW COVERED, CENTRAL PARK: J. W. Gorman presented Bobb Ott and a capable co. in The Merry Chaperon 5-10; pleased good business.—ORPHEUM: Tauda, balancing act; Sally Brown, singing comedienne; Kaashima, novelty juggler; Martha Edmunds, character comedienne, and good pictures, 5-10; pleased; business good.—LYRIC: Hilson Trio, comedy singing; Bud Carlin, boy soprano; Mr. and Mrs. Frank Walsh, comedy sketch, and feature pictures, delighted good business 5-10.

PORTSMOUTH.—THEATRE: Dave Lubin and co. in comedy; Leonard and Fulton, comedians; Geo. Reynolds, singer, and up-to-date photoplays pleased good business 12-14. Beal and Gaffney, refined musical entertainers, and Lang and Bucher, comedians, 15-17.

MANCHESTER.—LAKE MASSEBESIC: Miss Venus 12-17.—PARK: Fox and Carroll, Marie Girard, and Miss Le Maine 12-17.—AUDITORIUM, LYRIC, and THE CROWN: First-class pictures and large audiences.

NEW JERSEY.

BURLINGTON.—AUDITORIUM: An excellent run of licensed photoplays continues to attract good business. Love and Wilbur, aerial artists, and the Dennette Trio of singers and dancers appeared at the head of an entertaining bill of vaudeville and pictures 10 to capacity.—MAJESTIC: Vaudeville and picture house, dark.—ITEMS: George Slipath, well known to the profession and stage-manager of the Auditorium since its erection in 1903, has resigned. He is succeeded by Sam Minard, of the stage force. Downie and Wheeler's Circus exhibits here Sept. 6. Manager and Mrs. Charles M. Lanning, of the Auditorium, Burlington, N. J., motored to Lakewood by the sea 11 for an extended vacation. Madison Whomsey, on the staff of ticket sellers, is enjoying a month's vacation at nearby resorts.

JERSEY CITY.—MAJESTIC: Season opens with The Common Law 26-31.—ORPHEUM: The new stock co. commences Sept. 2 in The Liars.—BERGEN AIR-DOME: Raymond Whitaker and the Clinton Players in Is Marriage a Failure? 12-14; fine performance; big business. The Manhattan Stock co. in The Celebrated Case 15-17.—OAKLAND AIRDOME: The Manhattan Stock co. in The Celebrated Case 12-14; good satisfaction; fine business. The Clinton Players 15-17 in Is Marriage a Failure?

BRIDGETON.—CRITERION: Kirk Brown, supported by Marguerite Field, opened a week's engagement 12 in Brown of Harvard, to excellent business. Other plays produced: The Wife, The Typhoon, Haines, The Two Orphans, Northern Lights.

PATERSON.—OPERA HOUSE: The Opera House Players, supporting Chas. W. Dingle and Henrietta Browne in The Deep Purple drew well 12-17.—ORPHEUM: Opened with burlesque 17.—EMPIRE: The Merry Whirl 26.

UNION HILL.—HUDSON: The Great Divide 12-19; excellent satisfaction; big attendance.

NEW YORK.

SYRACUSE.—WIETING: Ralph Kellard Stock co. in The Private Secretary amused large audiences 12-17.—VALLEY: The Belle of New York was revived for the last week of the season 12-17, and drew well.—ITEM: Ty Cobb, the famous ball player, and fellow members of the Detroit team, which exhibited here 12, occupied boxes at the Wieting in the evening. Mr. Cobb was obliged to make a short speech and the captains of the Detroit and local teams were given presents by the stock company.

BUFFALO.—STAR: Her Husband's Wife 12-17 was presented by the Star Theatre Stock co. to big business.—SHEA'S: The bill was headed by Homer Lind and co. making a big hit. The others featured were Arthur McWatters and Grace Tyson, and Connolly and Wenrich; capacity houses 12-17.—LAFAYETTE: The Dandy Girls 12-17 played to large houses.

ELMIRA.—BORICK'S: The Manhattan Opera co. offered an entertaining production of Princess Chlo 12-17; large business. Best work was done by Francis Lieb, Arthur Burckley, Raymond Crane, Charles

BACK OF THE NAME STANDS THE BEST TRUNK EVER BUILT



Ask,

Le Roy and Clayton what they think of Taylor Up-End Wardrobe Trunks.

Send for 1912 Catalogue

C. A. TAYLOR TRUNK WORKS

CHICAGO: 35 E. Randolph St.

NEW YORK: 131 W. 34th St.



PROF. I. HUBERT'S
HAIR VIGOR
The One Reliable
Restorative. Promotes
cure. Prevents, Cures,
burns, Pimples, Ring-
worms and all imper-
fections of the skin
and prevents
itchiness. Does
not merely cover
up imperfections
but cures them. Contains
Lotion and
Sachet Soap
should be used in con-
nection with Hair Vigor
Cream. At all drug-
stores, or sent postpaid on
receipt of price. Cream
50c; Lotion 50c; Soap 10c.
Send for free trial.
PROF. I. HUBERT,
Toledo, Ohio

WEBER-FIELDS RECORDS

Ready wherever Columbia Double Disc records are sold—and fit any make of talking machines. New York Headquarters, Columbia Phonograph Co., 35 West 53d Street.

Matilda Scott-Paine

145 W. 48th ST., N. Y. CITY

Musical and Dramatic Agency

THE THEATRICAL LAWYER EDWARD J. ADER

6 No. Clark St. CHICAGO

Business and Domestic Troubles
ADVICE FREE

Law Offices

SUMMERS AND MURRAY

Knickerbocker Theatre Bldg., N. Y.

Special Attention Paid to the Theatrical Profession. Tel. Gray 4222

"Strictly Confidential"

SAMUEL M. FLEISCHMAN

COUNSELLOR-AT-LAW

99 Nassau Street New York

TELEPHONE 546 CORTLANDT

STENOGRAPHY TYPEWRITING MIMEOGRAPHING

Theatrical Copying
a Specialty

Best Work—Lowest Rate

J. E. NASH, 1909 B'dway (cor. 27th St.), N. Y.

VARICOSE VEINS, BAD LEGS

etc.

are completely cured with inexpensive home treatment.

It absolutely removes the pain, swelling, throbbing and itching. Full particulars on receipt of stamp.

W.F. Young, P.D.F., 407 Temple St., Springfield, Mass.

TICKETS COUPON and STRIP

There is But One BEST—Those Made by

WELDON, WILLIAMS & LICK

FORT SMITH, ARK.

San Francisco, Cal.

Minneapolis, Minn.

Kindly mention DRAMATIC MIRROR when you write advertisers.

Fletcher, Fred Emerson, Tom Whyte, Sarah Edwards, Meade Foster, and May Murray.

GLENS FALLS.—EMPIRE: Helen Grayce co. 4-10, closed a week of excellent business, giving satisfaction. Plays last part of the week, The White Sister, The Chorus Lady, and Three Weeks. East Lyons 17. Chauncey Olcott 20.

CORNING.—OPERA HOUSE: Arthur Chatterton Stock co. 19-24. Man on the Box 19, Brewster's Millions 20, Man of the Hour 21, Old Heidelberg 22, Paid in Full 23, Sherlock Holmes 24.

SARANAC LAKE.—COLONIAL: Brewster's Millions played to packed house 9. Girl of the Mountains 15. Paul Gilmore in The Havoc 23.

FORT PLAIN.—FORT PLAIN: The George Evans Honey Boy Minstrels 14; good business; delighted big audience.

NEWBURGH.—ACADEMY OF MUSIC: Moving pictures and vaudeville 12-17, to crowded houses; pleasing performances.

AUBURN.—JEFFERSON: Evans's Honey Boy Minstrels opened season 15 to excellent business. Freckles 29.

GENEVA.—SMITH: Al. G. Field's Minstrels 12; pleased largest audience in history of the theatre.

PENN YAN.—SAMPSON: The Ben Toy Musical Comedy co. opened 12 for one week; capacity.

PLATTSBURGH.—THEATRE: Evans's "Honey Boy Minstrels" 10; pleased; good business.

OHIO.

ZANESVILLE.—SCHULTZ: Himmelstein's Associated Players in repertoire 12-17, including in the Bishop's Carriage, The Blue Mouse, Rosalind at Red Gate, Romeo and Juliet, Back Among the Old Folks, Lovers' Lane, and The Coward; excellent co. with Besse Dainty starring; good business.—ORPHEUM: The Virginia Duncan co. in repertoire 12-17; good co.; good business.

SPRINGFIELD.—SPRING GROVE CASINO: The Shillings, Rice and Franklin, Sisters DeFaye, Force and Williams, Three Barres, were the bill 11-17, and gave a fine show to good business.—NEW SUN: Hartford and Chain, Messone and Messone, Newell and Most were presented 12-17, and pleased fair sized houses.

URBANA.—CLIFFORD: The Winifred St. Claire Stock co. opened a week's engagement 12-17 in An American Girl. The house was packed and the performance pleased. Owing to a railroad delay, it was nearly midnight before the curtain rang up on the first performance.

YOUNGSTOWN.—GRAND OPERA HOUSE: The Orientals 8, played to large houses. The Follies of the Day 17.—PRINCESS: Hawthorn's Minstrels 12-14, played to large and well pleased business.—IDORA PARK: Vaudeville 12-14, played to good business.

NORWALK.—GILGER: The regular Fall and Winter season at the Gilger opened 19-24 with Nancy Boyer in repertoire. This co. closed the house last season, and their scenery and effects have been stored in the Gilger since that time. Vogel's Minstrels Sept. 12.

HAMILTON.—SMITH'S: The Billy Allen Musical Stock co. 4-11; very good business. Plays The Man Behind, Mr. Plaster of Paris, The King of Kokomo, and The Girl from Chili. The Earl Stock co. 18-25.

WARREN.—OPERA HOUSE: Al. G. Field's Minstrels will open season here 23.—ITEM: Young Buffalo Bill and Col. Cummings's Wild West and Far East Show did big business 8.

LIMA.—FOURD: The Spring Maid will be the opening offering Sept. 2.—LYRIC: Stock co. to open season Sept. 2.—ORPHEUM: Vaudeville Sept. 2.

BELLEFONTAINE.—GRAND: The Winifred St. Claire Stock co. opened the season 19-24 in The American Girl.

CAMBRIDGE.—COLONIAL: Al. Field's Minstrels opened their season here 7; capacity matinee and night.

OKLAHOMA.

OKLAHOMA CITY.—FAIR PARK: North Bros. Stock co. presented Genevieve Russell in The Woman in the Case 12-18; well received by good business.—ITEM: The Folly Theatre has been leased by Leonard A. Quill, who represents the Interstate Amusement Company, and will be remodeled throughout.

PENNSYLVANIA.

JOHNSTOWN.—CAMBRIA: The season opened with Williams's Imperials 8; splendid attraction and business. The White Slave 10; good performance and business. Etha Williams in A Man's Game 15. Robinson's Crusoe Girls 17. Follies of the Day 16.—THE MAJESTIC: Reopened 5 with vaudeville. The opening bill was Willard's Temple of Music, the Bootblack Quartette, Chester and Jones, and Margaret Bird and co. in The Editor's Substitute. Last week, Charles S. Murray and co. in The First Day in School, Delmar and Delmar, Maye and Addie, Bailey, Hall and O'Brien.—GLOBE: This theatre will be remodeled to take in the entire ground floor, doubling its present capacity.—AUDITORIUM: Good business continues.

SCRANTON.—POLI'S: The Chorus Lady was the offering 12-17 to excellent business. Lillian Bayer as Patricia O'Brien was at her best. Victor Brown, David Walters,

Marguerite Johnson, Elisabeth Hunt, and James L. O'Neill merit special mention. Bobby Burnitt 19-24.—COLUMBIA: Regular burlesque season began 17 with High Life in Burlesque, headed by Pat White, Carl Henry, and the Three Whirling Eridors.—NEW ACADEMY: Arnold Lohman, a clever cartoonist and solo violinist, will be added to the bill week of 19. The cartoons will be of local people.—LYCEUM: This house, which has been repainted and redecorated, was opened 19 with Boreas Thomashetky's Yiddish co. in Strange Children.—Y. M. C. A. AUDITORIUM: Moving pictures of the Passion Play and Elaine Land, violinist, and Florence A. Ziegler, soprano soloist.

READING.—ORPHEUM: Under the management of Wilmer and Vincent, the vaudeville season at this playhouse opened to capacity houses 12. Jesse L. Lasky's California scored a big hit. A clever bill followed and continued throughout the week 12-17.—HIPPODROME: This theatre was reopened for the season under the management of Cornelius O. Keeney 19.—ITEM: The management of Carsonia Park has inaugurated free vaudeville to park patrons, the first bill drawing large audiences 15-17.

ALTOONA.—MISLER: The White Slave 9 to fair business, followed by Follies of 1912 the 15th to good business. Opening performance Robinson's Crusoe Girls 16, medium house. Baker's Own co. 19-24: The Spring Maid 26.—PARK: Rosalind of Red Gate last week, patronage very good.—ORPHEUM: Opened 19 for season under the management of A. E. Denman.—LAKE-MONT PARK: The Hungarian Orchestra is drawing well.

DUBOIS.—AVENUE: Al. G. Field's Minstrels 9; pleased; good business.

RHODE ISLAND.

NEWPORT.—FREEBODY PARK: Diving Girls, Lefevre and St. John, Harry and Hattie Bolden, the O'Karras, Canarius and Cleo, Karl's Dancing Dogs, 12-17; capacity houses.—OPERA HOUSE: Arion Four, Gillette and Campbell, Nicodemus Dill, McGarry and Revere, Rudolph, Darie Trio, Armada, 12-17; big business.—COLONIAL: Gere and Delaney, Le Witt, Ashmore and co., Marius and Clements, Cantrell, Schuyler and Green, Valoise Bros. and Melrose, MacDonald and Tavolati 12-17; large houses.—BIJOU: Independent films to good business.

PROVIDENCE.—KEITH'S: The Albee Stock co. created a very favorable impression in The White Sister 12-17. Sherlock Holmes 19-24.

TENNESSEE.

BRISTOL.—COLUMBIA: Vaudeville 5-10, including Dolly and co., Clarence Coley, the Prosit Duo, E. T. Alexander, Dix and De Veaux, Quigg and Nickerson, and motion pictures. Bill 12-17 included Madame Zenda, Leonard Kane, Lewis and Chapin, Eddie Russell, Wyer and Sheldon, the Three Brownies, and motion pictures.—HARMELING: Being renovated and otherwise improved. Season will open early in September.

VERMONT.

BELLOWS FALLS.—OPERA HOUSE: Julie Ring in The Yankee Girl 12; musical hit to big business. Paul Gilmore in The Havoc 16.—PARK: Five vaudeville acts pleasing fair business.—LYRIC and DREAMLAND report capacity business for entire Summer.

BARRE.—OPERA HOUSE: Paul Gilmore and excellent co. in The Havoc delighted good house 10. The Yankee Girl 16, The Sunny South 20.

WASHINGTON.

SEATTLE.—MOORE: The Kirmess in aid of the Orthopedic Hospital closed 3 before a large and enthusiastic audience.—METROPOLITAN AND SEATTLE: Dark 4-10.—GRAND AND ALHAMBRA: Motion pictures and vaudeville.—ITEM: The Golden Potlatch held in July was a financial success. The committee reports a considerable balance on hand after wiping out the deficits of the previous year.

WISCONSIN.

STEVENS POINT.—GRAND OPERA HOUSE: Uncle Josh Perkins 7, opened the season; pleased good house.—IDEAL: Moving pictures.—DELLA: The Don C. Hall co. in vaudeville and sketches.—ITEM: Gollman Bros.' Circus showed to large crowds 2.

JANESVILLE.—MYERS GRAND: Billy Clifford opened the season with The Man, the Game, the Girl, 8, to good business. House of a Thousand Candles 11; co. fair to medium business. Shepherd of the Hills 25.

OSHKOSH.—GRAND OPERA HOUSE: House of a Thousand Candles 18.—ARENA: Buffalo Bill and Pawnee Bill Great Wild West Shows 20.

PORTAGE.—OPERA HOUSE: Josh Perkins 6; pleased fair house. Obrecht Stock co. 19-24.

CANADA.

MONTREAL.—ORPHEUM: Last week of Orpheum Stock 12-17. The Spendthrift, to capacity houses at every performance. Vaudeville season opens 19.—BOHMER and DOMINION PARKS and the AIRDORE

Copyrights

Copyright your literary works.

Patent your mechanical stage effects.

Consult us in all copyright and patent matters.

Patents

MUNN & COMPANY, Patent Attorneys

363 Broadway, New York, N. Y.



Theatrical Stage Hardware
 Asbestos Fire Curtains and Act Drops
 Steel Fire Curtains, Mechanical Stage Effects
 — SEND FOR CATALOG —
 UNION ELEVATOR & MACHINE CO.
 215 W. ONTARIO ST., CHICAGO ILL.

NO LOOSE OR TORN COPIES IF YOU USE A

MIRROR BINDER **75c** MAILED POSTPAID
 Anywhere in the U.S.

Your MIRRORS Are Valuable—Preserve Them

THE DRAMATIC MIRROR CO., 145 West 48th Street, New York

Special System of Banking for Traveling Public

No matter where you go—a Travelers Savings Account is available. No trouble or delay when in need of money. Write for Booklet D.

FIRST NATIONAL BANK, PITTSBURGH, PA.

Established 1852. Capital and Surplus, Two Million Dollars.

PLAYS For STOCK, REPERTOIRE, AMATEUR COMPANIES
 LARGEST ASSORTMENT IN THE WORLD. Books for home amusement. Negro Plays, Paper, Scenery, John Books. Catalogue Free! Free!
SAMUEL FRÉCHÉ, 28 West 20th Street, New York

doing good business.—THEATRE NATIONAL opened 12 with La Disastre.—NATIONOSCOPE opened 19 with La Priere de les Naufrages.

CALGARY, ALTA.—SHERMAN GRAND: 5-10, Constance Crawley in As You Like It and The Broken Law; good co.; fair business. Miss Crawley scored as Rosalind.—EMPIRE: 5-10, excellent vaudeville bill; capacity.—LYRIC: 5-10, The Imperial Musical Comedy co. in The Merry Bathers; good co. and business.

SASKATOON, SASK.—EMPIRE: Durbar in Kinemacolor closed a successful week's engagement.—SHERMAN STAR: Lewis and Lake's Musical Comedy co. did good business 5-10; re-engaged 12-17.

MONCTON, N. B.—GRAND OPERA HOUSE: May Robson 2-3 in The Rejuvenation of Aunt Mary and A Night Out; a splendid attraction to fair business. The Red Rose 14.

OTTAWA, ONT.—DOMINION: Stock co. 12-17 in Lost, 24 Hours; pleased large audiences. Vaudeville 19-24.

GOSSIP

Roy Sumner has been engaged by A. H. Woods for The Girl in the Taxi.

Colonel W. F. Mason has joined Officer 666.

"Olympic Night" comes on Friday at the Globe Theatre, when the American team, world's champions, will attend a performance of The Rose Maid. They will be guests of Werba and Luescher and Charles B. Dillingham. There will be special interpolated numbers for the occasion and motion pictures.

tures of the Stockholm games will be shown between the acts.

Rene Kelly's emphatic London success in the title-role of Ann has been celebrated in a neat folder, issued by her husband, A. Hixton Allen, and containing more than thirty glowing newspaper tributes to the young actress.

E. J. Carpenter returned to town a fortnight ago after a vacation spent at the Minnesota lakes. Besides a fine coat of tan he brought back some excellent fish yarns. You don't need any bait to catch them where he came from. He is now busily engaged attending the rehearsals of his School Days companies.

The executive staff for the Ziegfeld Amusement Company, owners of The Military Girl, is as follows: W. K. Ziegfeld, managing director; treasurer, Carl Randolph; assistant, E. W. Smith; press representative, A. C. House; advertising agent, Burt Jacob; musical director, Earl Schwartz; stage-manager, Zeké Colvan; assistant stage-manager, Ted Watson; master mechanic, Charles J. Carlson; master of properties, William F. Hogan; assistant, Frank Maher; electrical chief, Edward Dutton; assistant electrician, Louis Haas; wardrobe mistress, Madame Barry.

Joe Alexander has joined The Servant in the House for rehearsals in Chicago.

Lucile Watson has been engaged by William A. Brady for a leading role in Jules Eckert Goodman's new play, The Point of View. This was the original title of Augustus Thomas's play produced last Spring under the name of The Model, because Mr. Thomas said at the time that the title, The Point of View, had already been copyrighted.

MEYER'S MAKE-UP 10c

Kindly mention DRAMATIC MIRROR when you write advertisers.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ARLIS, GEORGE (Liebler and Co.): New York city Sept. 2—Indefinite.
BACHELORS AND BENEDICTS (Jos. M. Gaites): New York city Sept. 2—Indefinite.
BIRD OF PARADISE (Oliver Morosco): Chicago, Ill., Sept. 2—Indefinite.
BOOTH, VIRGINIA (H. W. Laithe): Calumet, Can., 22, Montebello 23, Rockland 24, Buckingham 26, Osgood 27, Stillville 28, Ashton 29, Hempville 30, Oxford 31, Merrickville Sept. 2, Frankton 3, Almonte 4, Packenham 5, Glasgow 6, Flower 7.
BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26, 1911—Indefinite.
BREWSTER'S MILLIONS (Al. Rich Producing Co.): Peterboro, Can., 21, Lindsay 22, Barrie 23, Orillia 24.
BUNT PULLS THE STRINGS (Messrs. Shubert and Brady): St. Paul, Minn., 25-31, Minneapolis, Sept. 1-7.
BURNS, BILLIE (Charles Frohman): Atlantic City, N. J., Sept. 2-7.
CALL OF THE HEART (Messrs. Rickson and Nicholson): Chicago, Ill., Sept. 1-7.
CITY, THE (Minneapolis, Minn., Sept. 1-7).
CITY, THE (United Play Co.): Chicago, Ill., 18-24, Ft. Madison, Ia., 25, Quincy, Ill., 26, Mt. Sterling 27, Jacksonville 28, Decatur 29, Charleston 30, Bloomington 31, Racine, Wis., Sept. 1, Rockford, Ill., 2, Woodstock 3, Morrison 4, Belvidere 5, Galena 6, Dubuque, Ia., 7, 8.
CLARKE, HARRY CORSON, AND MARGARET DALE OWEN: Sydney, Australia, April 13—Indefinite.
COMMON LAW (Co. A; A. H. Woods): Long Branch, N. J., 22.
COMMON LAW (Co. B; A. H. Woods): Asbury Park, N. J., 28-31.
COMMON LAW (Co. C; A. H. Woods): Easton, Pa., 26.
COMMON LAW (Southern; A. H. Woods): Savannah, Ga., Sept. 2.
COUNTRESS, CATHERINE (E. D. Price): Portland, Ore., July 14-Aug. 24.
COUNTY SHERIFF (O. E. Wee): Coaticook, Can., 21, Coakshire 22, Colebrook, N. H., 23, Littleton 24.
DIVORCE QUESTION (Rowland and Clifford): Waukegan, Ill., Sept. 1, Kenosha, Wis., 2, Racine 3, Fond du Lac 4, Oshkosh 5, Stevens Point 6, Green Bay 7, Manitowish 8.
DREW, JOHN (Charles Frohman): New York city Sept. 2—Indefinite.
ELI AND JANE (Louis H. Daly): Wagoner, Ill., 26, Pleasant Hill, Mo., 28, Elsbury 27, New London 28, Frankford 29, Monroe City 30, Hunnewell 31, Shelbyville Sept. 2, Clarence 3.
FARNUM, DUSTIE (A. H. Woods): Chicago, Ill., Aug. 17-Sept. 7.
FARNUM, WILLIAM (A. H. Woods): New York city Aug. 31-Sept. 7.
FAUST (Manley and Campbell): Ft. Atkinson, Wis., 21, Broadhead 22, Edgerton 23, Delavan 24.
FORTUNE HUNTER (Cohan and Harris): Jersey City, N. J., Sept. 2-7.
FORTUNE HUNTER (Cohan and Harris): Leominster, Mass., 21, Gardner 22, Athol 23, Troy, N. Y., 24, Ocean City, N. J., 26, 27, So. Bethlehem, Pa., 30, Boston 31, Shamokin Sept. 2, Mahoney City 3, Danville 4, Towanda 5, Canton 6, Lock Haven 7.
FINE FEATHERS (H. H. Frasee): Chicago, Ill., Aug. 12—Indefinite.
FRECKLES (A. G. Delamater): Washington, D. C., 26-31.
GARDEN OF ALLAH (Liebler and Co.): Chicago, Ill., Aug. 31—Indefinite.
GENTLEMAN OF LEISURE (Kansas City, Mo., Sept. 2-7).
GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Toronto, Can., 26-31.
GILMORE, PAUL (Paul Gilmore Co., Inc.): Lake Placid, N. Y., 21, Malmes 22, Saranac Lake 23, Kingston, Ont., 24, Smith's Falls 26, Brockville 27, Belleville 28, Cobourg 29, Lindsay 30, Peterboro 31, Brantford, Sept. 2, Barre 3, Orillia 4, North-Bay 5, Sudbury 6.
GIRL FROM U. S. A. (Woods and Chalk): Benson, Minn., 21, Morris 22, Glenwood 23, Little Falls 24, Brainerd 25, Stephen 26, Wadena 27, Fergus Falls 28, Gouverneur 29, Canton 30.
GIRL OF THE SUNNY SOUTH (W. C. Towns): Sanford, Me., 24, Kennebunk 26, Bridgeton 27, Norway 28, Dixfield 29, Livermore Falls 30, Kingsfield 31, Skowhegan Sept. 2.
GIRL OF THE UNDERWORLD (O. E. Wee): New Berlin, N. Y., 21, Berwick, Pa., 24.
GIRL IN THE TAXI (Middle West; A. H. Woods): Stroudsburg, Pa., Sept. 6.
GIRL IN THE TAXI (Michael Faraday): London, Eng., Sept. 7—Indefinite.
GIRL IN THE TAXI (A. H. Woods): Chicago, Ill., 25-31.
GIRL IN THE TAXI (Eastern; A. H. Woods): Mt. Vernon, N. Y., 30.
GOOSE GIRL (Baker and Castle): Richmond, Va., 26-31, Norfolk Sept. 2-7.
GRAUTWARK (United Play Co.): Davenport, Ia., Sept. 1, Cedar Rapids 2, Anamosa 3, Savanna, Ill., 4, Morrison 5, 6, Galeburg 7, Burlington, Ia., 8.
GREYHOUND (Wagenhals and Kemper): Boston, Mass., Sept. 2—Indefinite.
GREYHOUND (Wagenhals and Kemper): New York city Aug. 19—Indefinite.
HACKETT, JAMES K.: San Francisco, Cal., July 22-Sept. 14.
HERFORDS, THE (Liebler and Co.): New York city Sept. 2—Indefinite.
HODGE, WILLIAM T. (Liebler and Co.): Boston, Mass., Sept. 2-14.
ILLINGTON, MARGARET (Edward J. Bowes): Ishpeming, Mich., 21, Marquette 22, Sault Ste. Marie, Ont., 23, Sault Ste. Marie, Mich., 24, Petoskey 26, Cadillac 27, Big Rapids 28, Grand Rapids 29-31, Bay City Sept. 2, Saginaw 3, Lansing 4, Jackson 5, Flint 6, Port Huron 7.
JUST LIKE JOHN (William A. Brady): New York city Aug. 12—Indefinite.
KINDLING (United Play Co.): Decatur, Ill., Sept. 1, 2, Streator 3, Dixon 4, Freeport 5, Rockford 6, Joliet 8.
LIGHT ETERNAL (M. E. and E. W. Rice): Kalamazoo, Mich., 24, Jackson 25, Lansing 26, 27, St. Catharines, Can., 30, 31, Hamilton Sept. 2-4, Galt 5, London 6, 7.
LION AND THE MOUSE (United Play Co.): La Salle, Ill., Sept. 1, Ottawa 2, Pontiac 3, Gibson City 4, Watseka 5, Fairbury 6, Decatur 7, Streator 8.
LION AND THE MOUSE (United Play Co.): Valentine, Neb., 21, Chadron 22, Hot Springs, S. Dak., 23, 24, Deadwood 25, Rapid City 26, Casper, Wyo., 30, Ft. Robinson, Neb., 31, Livingston, Mont., Sept. 2, Big Timber 3-6, Billings 7.
LOTTERY MAN (Merle H. Norton): Sterling, Ill., 30, Morrison 31, Oelwein, Ia., Sept. 2, Independence 3, Iowa Falls 4, Emmettburg 5, Mason City 7, Albert Lea, Minn., 8.
MANN, LOUIS (Werba and Luescher): Newark, N. J., Sept. 2-7.
MAN'S WORLD, A.: St. Paul, Minn., Sept. 1-7.
MASON, JOHN (Charles Frohman): Buffalo, N. Y., 29-31.
MASTER OF THE HOUSE (Messrs. Shubert): Asbury Park, N. J., 21, New York City, 22—Indefinite.
MILLER, HENRY (Klaw and Erlanger): Brooklyn, N. Y., Sept. 2-7.
MILLION, THE (Henry W. Savage): Boston, Mass., Aug. 12—Indefinite.
MISSOURI GIRL (Norton and Rith): Bowbells, N. Dak., 21, Portal 22, Estevan, Can., 23, Weyburn 24, Rouleau 30, Moose Jaw 31, Swift Current, Sept. 2, Gull Lake 3, Maple Creek 4, Medicine Hat 5, Gleichen 6, Strathmore 7.
MODEL, THE (Charles Frohman): New York city, Aug. 31—Indefinite.
MORTIMER, LILLIAN (Wilkes-Barre, Pa., Sept. 2-4, Scranton 5-7).
MOTHER (William A. Brady): St. Joseph, Mo., Sept. 2-4, Omaha, Neb., 5-7.
NEVER DO WELL (Authors' Producing Co.): New York city, Sept. 2—Indefinite.
O'DONNELL, JOHN: Indianapolis, Ind., 26-31.
OFFICER 666 (Middle West; Cohan and Harris): Portland, Me., Sept. 2-4.
OFFICER 666 (Cohan and Harris): New York city, Aug. 12—Indefinite.
OFFICER 666 (Cohan and Harris): Chicago, Ill., 2—Indefinite.
OFFICER 666 (Southern; Cohan and Harris): Des Moines, Ia., 25-31.
OFFICER 666 (Western; Cohan and Harris): Denver, Colo., Sept. 2-7.
O'HARA, FISKE (Augustus Pitou, Jr.): Hammond, Ind., 25.
OKLAHOMA (Kilmt and Gassolo): Chicago, Ill., 19-24, Louisville, Ky., 26-31, Nashville, Tenn., Sept. 1-7.
OLE OLSON (William Gray): Mt. Clemens, Mich., 22, Port Huron 23, Saginaw 24, Bay City 25, Cheanning 26, Owosso 27, Flint 28, Lansing 29, Lake Odessa 30, Holland 31, Benton Harbor Sept. 1, Muskegon 2, Ewart 3, Ludington 4, Reed City 5, Traverse City 6, Charlevoix 7.
OLIVER, TWIST (Liebler and Co.): Chicago, Ill., Sept. 1—Indefinite.
OUR FRIEND FROM ARKANSAS: Sault Ste. Marie, Mich., 29.
OVER NIGHT (William A. Brady): Boston, Mass., Aug. 19—Indefinite.
OVER NIGHT (William A. Brady): St. John, Can., Sept. 2-7.
PHILLIPS, ALBERT, AND LEILA SHAW: Toledo, O., 18-21.
POWER BEHIND THE THRONE (E. C. White): Philadelphia, Pa., Sept. 2-7.
PROSECUTOR, THE: Columbus, O., Sept. 2-4, Canton 5-7.
PUTTING IT OVER (Frank Hatch): Chicago, Ill., Aug. 1—Indefinite.
READY MONEY (H. H. Frasee): Peoria, Ill., Sept. 1-2, Galesburg 3, Springfield 4, Decatur 5, Robinson 6, Terre Haute, Ind., 7.
READY MONEY (Wm. A. Brady and H. H. Frasee): London, Eng., Aug. 12—Indefinite.
READY MONEY (H. H. Frasee): New York city, Aug. 19—Indefinite.
REBECCA OF STUNNYBROOK FARM (Jos. Brooks): London, Eng., Sept. 2—Indefinite.
ROBSON, MAY (L. S. Sire): Boston, Mass., 19-31.
ROLLICKING SHANNON (Al. McLean): Indianapolis, Ind., 26-31.
ROMANCE OF THE UNDERWORLD: Rockford, Ill., Sept. 1.
ROSARY (Cirelli; Rowland and Clifford): Battle Creek, Mich., Sept. 1, Flint 2, Pontiac 3, Port Huron 4, Bay City 5-7.
ROSARY (Cirelli; Rowland and Clifford): Aurora, Ill., 7, Joliet 2, Washburn 3, Springfield 4, Kewanee 5, Geneseo 6, Moline 7, Davenport, Ia., 8.
ROSARY (Eastern; Rowland and Clifford): Streator, Ill., 1, Bloomington 2, Farmer City 3, Hoopeston 4, Mantoul 5, Gilman 6, Kankakee 7, Hammond, Ind., 8.
ROSARY (Western; Rowland and Clifford): Alton, Ill., Sept. 1, Jefferson City, Mo., 2, Mexico 3, Columbus 4, Brunswick 6, Moberly 7.
ROSARY (Gaskill and MacVitty): Delavan, Wis., 21, Harvard, Ill., 22, Woodstock 23, Beloit, Wis., 24, Monroe 25, Edgerton 27, Stoughton 28, Baraboo 29, Viroqua 30, Tomah 31, La Crosse, Sept. 1, Winona, Minn., 2, Austin 3, Greene, Ia., 4, Waverly 5, Clarksville 6, Cedar Falls 7.
ROSARY (Southern; Rowland and Clifford): W. Baden, Ind., 25, Henderson, Ky., 26, Uniontown 27, Booneville 28, Owensboro 29, Shelbyville 30, Georgetown 31, Lexington, Sept. 2, Frankfort 3, Mt. Sterling 4, Winchester 5, Cynthia 6, Paris 7.
ROSS, THOMAS W. (Cohan and Harris): Cincinnati, O., Sept. 2-7.
ROYAL SLAVE (George H. Bubb): Ithaca, Mich., 21, Cheanning 22, Owosso 23, Flint 24.
SCRAPE OF THE PEN: London, Eng., Sept. 4—Indefinite.
SERVANT IN THE HOUSE (Merle H. Norton): Benton Harbor, Mich., 25, Dowagiac 26, Colon 27, Coldwater 28, Adrian 29, Wauseon, O., 30, Bryan 31, Hicksville Sept. 2, Paulding 3, Findlay 4, Sidney 5, Upper Sandusky 6.
SHMA, THOMAS E. (A. H. Woods): Detroit, Mich., 18-24.
SHEPHERD OF THE HILLS (City; Gaskill and MacVitty): St. Louis, Mo., 18-24, Kansas City 25-31, St. Joseph Sept. 1-4, Omaha, Neb., 5-7.
SHEPHERD OF THE HILLS (Eastern; Gaskill and MacVitty): Marinette, Wis., 31, Escanaba, Mich., Sept. 1, Marquette 2, Hancock 3, Calumet 4, Ishpeming 5, Manistique 6, Sault Ste. Marie, Can., 7.
SHEPHERD OF THE HILLS (Western): Gaskill and MacVitty: Janesville, Wis., 25, Belvidere, Ill., 26, Sterling 28, Savanna 29, Rockford 30, 31, Kenosha, Wis., Sept. 1, Racine 2, Beaver Dam 3, Cambria 4, Waupun 5, Berlin 6, Neenah 7.
SUNBONNET BUREAU (Park Play Co.): Grand Rapids, Mich., 19-21, St. Louis 22, Chelsea 23, Concord 24, Marshall 25, North Adams 26, Springfield 27, Stanton 28, Carson City 29, Mt. Pleasant 30, Saginaw 31, Owosso Sept. 1, Port Huron 2, Mt. Clemens 3, Monroe 4, Morenci 5, Auburn, Ind., 6, Logansport 7.
SPOONER, EDNA MAY (Blanay-Spooner Co.): Brooklyn, N. Y., Sept. 2-7.
STAHL, ROSE (Henry B. Harris, Inc.): Boston, Mass., Sept. 2-14.
STEWART, MAY (J. E. Cline): Clinton, Ia., Sept. 2.
TALKER, THE (Henry B. Harris, Inc.): Philadelphia, Pa., Sept. 2—Indefinite.
THELMA (Smith and Sherman's): Grand Lodge, Mich., 21, Homer 22, Buchanan 23, Benton Harbor 24.
THIEF, THE: Toledo, O., 22-24.
THIEF, THE (C. S. Primrose): Goshen, Ind., 27.
THIRD DEGREE (United Play Co.): Michigan City, Ind., 30, Laporte 31, Hammond Sept. 1, Kalamazoo, Mich., 2, Nappanee, Ind., 3, Kendallville 4, Angola 5, Janesville 6, Marshall 7, South Bend 8.
TOWN MARSHAL (O. E. Wee): Saugerties, N. Y., 21, Rhinebeck 23, Philmont 24.
TRAVELING SALESMAN: Cincinnati, O., 25-31.
UNCLE TOM'S CABIN (Eastern; Wm. Kibbie): Dayton, O., 19-21, Columbus 22-24, Akron 26-28, Toledo 29-31.
UNCLE TOM'S CABIN (Western; Wm. Kibbie): Calumet, Mich., 21, Ishpeming 22, Ashland, Wis., 23, Duluth, Minn., 24.
UNCLE TOM'S CABIN (Terry's): Sioux Falls, S. Dak., 21, Larchwood, Ia., 22, Ellsworth, Minn., 23, Ocheyedan, Ia., 24.
UNDER ARIZONA SKIES: Iron Mountain, Mich., 28.
VOLUNTEER PARSON (J. R. Grainger): Washington, D. C., 19-24.
WARNER, H. B. (Liebler and Co.): New York city Sept. 5—Indefinite.
WESTERN GIRL: Williamantic, Conn., 31.
WHITE SLAVE (Robert Campbell, mgr.): Cleveland, O., 19-24, Detroit, Mich., 25-31.
WHITE SQUAW (J. F. Sullivan): Toledo, O., Sept. 2-7.
WILLIAMS, ESTHA (Arthur C. Alston): Pittsburgh, Pa., 19-24, Cleveland, O., 26-31.
WILSON, AL. H. (Sidney R. Ellis): Baltimore, Md., Sept. 2-7.
WITHIN THE LAW (American Play Co.): New York city Sept. 2—Indefinite.
WITHIN THE LAW (American Play Co.): Buffalo, N. Y., Sept. 2-7.
WITHIN THE LAW (Co. B; American Play Co.): Joliet, Ill., 28, Kansas City, Mo., Sept. 2-7.
WOLF, THE (H. A. Morrison): Kutztown, Pa., 28, Williamstown 27, Lewistown 28, Bellefonte 29, Saxton 30, Barnesboro 31, Butler, Sept. 2, Houtdale 3, Clearfield 4, Punxsutawney 5, Indiana 6, Altoona 7.
WOMAN IN THE CASE: Philadelphia, Pa., Sept. 2-7.
WOMAN'S WORST ENEMY (Wm. Wam-

NOW READY

THE DRAMATIC MIRROR

Date-Book

Seasons 1912-13-14

AND
Directory of Producing Managers,
Moving Picture Mfrs., Agencies
(Dramatic and Vaudeville),
1910 Census

PRICE BY MAIL, 30 CENTS

Orders Filled Promptly Upon Receipt

We cannot insure proper delivery unless sent by registered mail, for which the customary fee, 10 cents, will be charged.

A few copies of some previous issues may still be had. Dates furnished upon request.

Address DATE-BOOK DEPT.,
145 West 45th Street, New York.

PLÜCKER AND ANRENS

Successors to CHARLES MEYER

PRACTICAL WIG MAKERS

Street Wigs and Toupees Artistically Made

THEATRICAL WORK A SPECIALTY

160 W. 45th St., New York. Phone, 4236 Bryant

Formerly 25 E. 26th Street

May Buckley

Colonial Theatre Stock, Cleveland, Ohio

LAMBERT

"OFFICER 666" CHICAGO

Harry K. Hamilton

Baldwin-Melville Stock Co.

MR. PARSON PRICE

Voice Culture

Speaking and Singing. Teacher of Julia Marlowe, Maids Adams, Marie Cahill, Grace Georn, Charlotte Nilson, Frances Starr, E. E. Solters, Laura Bert, Doris Keane, Chrystal Horne. SEND FOR CIRCULAR.

55 West 20th Street, New York

AITKEN, SPOTTISWOODE

Care Labin, 20th and Indiana Ave., Philadelphia.

BRADLEY, LEONORA

Characters; stock or road. MIRROR or agents.

CARHART, JAMES L.

Maids Adams Co. Management Chas. Frohman.

HOLLOWAY, J. FRED.

Management Liebler and Co.

McGRATH, CHARLES A.

Permanent address. Actors' Society

MULDENER, LOUISE

Characters, Grande Dames. At liberty. Agents.

STURGIS, GRANVILLE F.

Plays & Sketches. 1776 William St., Denver, Col.

VADERS, HENRIETTA

At Liberty. Address care DRAMATIC MIRROR.

WARD, CARRIE CLARK

Char. 1415 Catalina St., Los Angeles, for Summer

WE GUARANTEE

the trimmings on our trunks for five years. You are always sure of the satisfactory service of

WILLIAM BAL, Inc.,

145 W. 45th Street
New York City
New York Agents:
VICTOR TRUNK CO., 41 Elm St. MACK TRUNK CO., 103 So. Main St.

Kindly mention DRAMATIC MIRROR when you write advertisers.

sher): Sault Ste. Marie, Can., 21, Manistique, Mich., 22.

TRAVELING STOCK COMPANIES.

ALLEN, JACK: Canton, Ill., 19-24.
BAILEY-LOCKWOOD: Iola, Kan., 19-25.
Atchison 26-31, Jefferson City, Mo., Sept. 2-7.
BAIRD, GRACE: Hot Springs, Ark., 5-24.
BYERS-McBRIDE: Nevada, Mo., 18-24.
CALLAHAN DRAMATIC: Minonk, Ill., 10-21.
CARROLL COMEDY (Ion Carroll): Lawrenceburg, Ky., 19-24.
CHASE-LISTER (Glenn F. Chase): Centralia, Mo., 19-24.
CHATTERTON, ARTHUR (Fred R. Willard): Corning, N. Y., 5-24, Hornell 26-31.
CHAUNCEY-KIEFFER (Fred Chauncey): Washington, Pa., 19-24.
COLONIAL (Cortland Hopkins): Inverness, N. B., 19-24, Arichat 27-31, Canso Sept. 2-7.
CORNELL-PRICE PLAYERS (W. E. Cornell): Charlevoix, Mich., 19-24, Mt. Pleasant 26-31, Hastings Sept. 2-7.
CRAWFORD'S COMEDIANS (T. D. Crawford): Cherokee, Kan., 18-25.
DE ROAME, TRUMAN (Wylder Walters): Abilene, Tex., 12-24.
DOYLE (Edwin Doyle): Lafayette, Ind., 19-24, Crawfordsville 26-31, Huntington Sept. 2-7.
DYMONT (A. M. Diamond): Ludington, Mich., 22-28.
FRANK, JOHN E., PLAYERS (Clarence Aukings): Cleburne, Tex., 18-24, Dallas 26-31.
GRAHAM, OSCAR: Jefferson City, Mo., 18-24, Sedalia 26-31, Nevada Sept. 1-7.
HAYES, LUCY M., ASSOCIATE PLAYERS: Hildreth, Neb., 21-24, Orleans 27-29.
HIMMELIN'S ASSOCIATE PLAYERS (Ira E. Earle): Kenton, O., 19-24, Jackson, Mich., 26-31.
KEYES (Chester A. Keyes): Springfield, Mo., 10-24, Carthage 26-31, Pittsburg, Kan., Sept. 1-7.
KING, LEO H.: Mexico, Mo., 19-24.
LA PORTE, MAE (Joe McEnroe): Chillicothe, O., 19-24, Greenville 26-31, Marysville, Sept. 2-7.
LONG, FRANK E.: Mason City, Ia., 19-24, Monticello 26-31, Red Oak, Sept. 2-7.
LYNN (Jack Lynn): Warsaw, N. Y., 19-24, Medina 26-31.
MAHER, PHIL: Boonville, N. Y., 12-24.
MURPHY'S COMEDIANS: Kingman, Kan., 18-24.
REYNOLDS and ROSS, PLAYERS: Bethany, Mo., 19-24.
ST. CLAIRE, WINIFRED: Bellefontaine, O., 19-24.
TAYLOR, ALBERT: McAlester, Okla., 19-24.

OPERA AND MUSICAL COMEDY.

ADOLPHUS (Strum and Workman): Los Angeles, Cal., April 8—Indefinite.
ALMA, WHERE DO YOU LIVE? (Jo. M. Weber): Milwaukee, Wis., Sept. 1-7.
BEAUTY SPOT: New York city, Sept. 2-7.
BUNCH OF KEYS: (Lambert and Reno): Hoboken, N. J., Sept. 2-7.
CARLE, RICHARD, AND HATTIE WILLIAMS (Chas. Frohman): New York city Aug. 5—Indefinite.
CHARITY GIRL (George W. Lederer Production Co.): Chicago, Ill., July 29—Indefinite.
COHAN IN AFRICA: Cleveland, O., Sept. 1-7.
COW AND THE MOON: Washington, D. C., Sept. 2-7.
COUNT OF LUXEMBOURG (Klaw and Erlanger): Boston, Mass., 26-31.
EIZINGE, JULIAN (A. H. Woods): Atlantic City, N. J., 26-31, Pittsburgh, Pa., Sept. 2-7.
FISCHER'S COMEDY (Messrs. Fischer and James): Los Angeles, Cal.—Indefinite.
FLIRTING PRINCESS (H. C. Hill): Buffalo, N. Y., 19-24, Montreal, Can., 26-31.
GILBERT AND SULLIVAN OPERA: Los Angeles, Cal., 19-24, San Diego, 25-28, Portland, Ore., Sept. 1-7.
GIRL AT THE GATE (Harry Askin): Flint, Mich., 22, Saginaw 23, Port Huron 24, Detroit 26-31, Chicago, Ill., Sept. 2—Indefinite.
GIRL FROM BRIGHTON (William Fox): New York city Aug. 24—Indefinite.
GIRL FROM NOWHERE: South Bend, Ind., Sept. 2-4, Kalamazoo, Mich., 5-7.
GIRL FROM TOKIO: Harrisburg, Pa., Sept. 2-4, Atlantic City, N. J., 5-7.
HANKY-PANKY (Lew Fields): New York city Aug. 6—Indefinite.
HATCHMAN, FERRIS: Oakland, Cal., June 28—Indefinite.
HEART BREAKERS (Mort H. Singer): Kansas City, Mo., 17-24.
HE CAME FROM MILWAUKEE: New York city, Sept. 2-7.
HEN PECKS (Lew Fields): Albany, N. Y., Sept. 2-4, Troy 5-7.
LEAN, CECIL, AND FLORENCE HOLBROOK (Joseph M. Gaites): Chicago, Ill., Aug. 12—Indefinite.
LEWIS, DAVE (Rowland and Clifford): Des Moines, Ia., 22-24, Omaha, Neb., 25-27, St. Joseph, Mo., 28-31, Kansas City, Sept. 1-7.

LITTLE MISS FIX-IT (Werba and Luescher): Providence, R. I., Sept. 2-7.
LITTLE NEMO: Williamstown, Conn., 29.
MADAME SHERRY (Co. A): Messrs. Woods, Frasee and Lederer: Troy, N. Y., 27.
MADAME SHERRY (Co. B): Messrs. Woods, Frasee and Lederer: Mt. Vernon, N. Y., 31.
MADAME SHERRY (Co. C): Messrs. Woods, Frasee and Lederer: Rochester, N. Y., Sept. 2-4.
MADAME SHERRY (Co. D): Messrs. Woods, Frasee and Lederer: Richmond, Va., Sept. 2-7.
MADAME SHERRY (Co. E): Messrs. Woods, Frasee and Lederer: Huntington, Pa., Sept. 2.
MERRY COUNTESS (Messrs. Shubert): New York city Aug. 20—Indefinite.
MERRY WIDOW REMARRIED (Max Faetkenheuer): Chicago, Ill., Aug. 4—Indefinite.
MODERN EVE (Mort Singer): Chicago, Ill., April 21—Indefinite.
MY BEST GIRL (Henry B. Harris, Inc.): Cleveland, O., 26-31, New York city, Sept. 2—Indefinite.
NEARLY A HERO: Boston, Mass., Sept. 2-7.
PINK LADY (Klaw and Erlanger): New York city Aug. 26—Indefinite.
POLISH WEDDING (Cohan and Harris): Detroit, Mich., Sept. 2-7.
POLLARD JUVENILE OPERA (E. F. Chester): Seattle, Wash., Aug. 24-Sept. 5.
PRINCE OF TONIGHT (Le Comte and Fisher): Petoskey, Mich., 21, Sheboygan 22, Sault Ste. Marie 23, Sault Ste. Marie, Can., 24, Ft. William 26-28, Hibbing, Minn., 30, Virginia, 31, Superior, Wis., Sept. 1, Duluth, Minn., 2, Brainerd 3, Fergus Falls 4, Wapeton, N. Dak., 6, Ortonville, Minn., 6, Milbank, S. Dak., 7.
QUAKER GIRL (Henry B. Harris, Inc.): Montreal, Can., 26-31, Boston, Mass., Sept. 2-14.
RED HEAD: Detroit, Mich., Sept. 1-7.
RED ROSE (John C. Fisher): Sherbrooke, Can., 21, Quebec 22-24, St. Johnsbury, Vt., 26, Berlin, N. H., 27, Barre, Vt., 28, Rutland 29, Plattsburg, N. Y., 30, Burlington, Vt., 31, Montreal, Can., Sept. 2-7.
RING, JULIE (J. P. Goring and Co., Inc.): Newport, Vt., 21, St. Johnsbury 22, Portland, Me., 23, 24, Lewiston, 26, Belfast 27, Bangor 28, 29, Waterville 30, Augusta 31, Lawrence, Mass., Sept. 2.
ROBIN HOOD (Daniel V. Arthur): New York city Aug. 12—Indefinite.
ROSE MAID (Werba and Luescher): New York city April 22—Indefinite.
ROSE MAID (Southern): Werba and Luescher: Portland, Me., 26-31.
SPRING MAID (Southern): Werba and Luescher: Vineland, N. J., 21, Bridgeton 22, Allentown, Pa., 23, Lancaster 24, Huntington 26, Altoona 27, Johnstown 28, Connellsville 29, E. Liverpool, O., 30, Newark 31, Lima, Sept. 2, Piqua 3, Mansfield 4, Wooster 5, Findlay 6, Ft. Wayne, Ind., 7.
SWEETEST GIRL IN DIXIE: Hoboken, N. J., Sept. 2-7.
TANTALIZING TOMMY (A. H. Woods): Grand Rapids, Mich., 24-26, Chicago, Ill., 30—Indefinite.
THREE TWINS: Saugerties, N. Y., 27.
TILLIE'S NIGHTMARE: Louisville, Ky., Sept. 2-7.
TRIP TO THE CIRCUS (W. A. Eiler): Harvey, Ill., 19-24.
UNDER MANY FLAGS (Messrs. Shubert): New York city, August 31—Indefinite.
WINSOME WIDOW (Florens Ziegfeld, Jr.): New York city April 11-Sept. 6, Chicago, Ill., 8—Indefinite.
WINTER GARDEN REVUES (Messrs. Shubert): New York city July 22—Indefinite.

MINSTRELS.

BIG CITY (John W. Vogel's): Gallipolis, O., 21, Gloucester 22, Shawnee 23, New Straitsville 24, Logan 26, Lancaster 27, New Lexington 28, Crooksville 29, McConnellsville 30, Parkersburg, W. Va., 31.
DUMONT'S FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—Indefinite.
EVANS, GEORGE, HONEY BOY MINSTRELS (Daniel Shea): Detroit, Mich., 19-24, Cleveland, O., Sept. 2-7.
FIELD'S, AL. G.: Warren, O., 21, Akron 22, Columbus 26-31, 1, Louisville, Ky., 2-7.
O'BRIEN, NEIL: Buffalo, N. Y., 29-31, Pittsburgh, Pa., Sept. 2-7.

BURLESQUE-EASTERN WHEEL.

AL REEVER: St. Louis, Mo., 18-24, Kansas City 26-31.
AMERICAN BEAUTIES (Ed. E. Daley): Washington, D. C., 19-24, Pittsburgh, Pa., 26-31.
BEAUTY, YOUTH, AND POLLY (W. V. Jennings): Chicago, Ill., 18-24, St. Louis, Mo., 25-31.
BEHMAN (Jack Singer): Detroit, Mich., 26-31.
BEN WELCH'S (Jacob Lieberman): New York city 26-31.
BIG GAITY: Philadelphia, Pa., 19-24, Bridgeton, Conn., 29-31.
BON TONS: Boston, Mass., 26-31.

WANTS

RATES, CASH WITH ORDER:
20 words, or less cost, 25c. Additional words, 1c. each. Four-line orders will include a 1/16 insertion, free of charge, on request.

FRENCH family would board young girl; opportunity to learn French. The lady is a teacher. Address Teacher, care Mission.

FURNISHED Rooms—Front parlor, bath, piano; double, single room; running water; telephone. 148 West 56th.

ONE DEAR ONE, waltz ballad; song of the better class, for any occasion, 20c. copy. Send 2c. stamp for thematic circular. Roy H. McLain & Co., Music Publishers, 5515 Dibble Avenue, Cleveland, Ohio.

WANTED small interior set, built for road. Must be in first-class condition. E. W. Cook, Fairfax Hotel, Norfolk, Va.

WANTED—German comedian wants partner for German team work. Address T. J. R., 33 Folger St., Geneva, N. Y.

WANTED—Ingenue, light comedian, character man. Edwin Felix, Jamaica, L. I., N. Y.

BOWERY: Buffalo, N. Y., 17-24, Montreal, Can., 26-31.
COLLEGE GIRLS (Max Spiegel's): Toronto, Can., 17-24, Buffalo, N. Y., 26-31.
COLUMBIA: Rochester, N. Y., 26-31.
CRACKER JACKS (Bob Manchester): Boston, Mass., 17-24, New York city 26-31.
DIZZLE: Philadelphia, Pa., 26-31.
DREAMLANDS (Dave Marion): Newark, N. J., 17-24, Brooklyn, N. Y., 26-31.
GAY MASQUERADERS: Albany, N. Y., 26-28, Worcester, Mass., 29-31.
GINGER GIRLS: New York city 17-31.
GIRLS FROM GREAT WHITE WAY: Paterson, N. J., 26-28, Hoboken 29-31.
GIRLS FROM HAPPYLAND (Lou Hurtig): Philadelphia, Pa., 26-31.
GOLDEN CROOKS (James Fulton): Hoboken, N. J., 26-28, Paterson 29-31.
HARRY HASTINGS: Philadelphia, Pa., 19-24, Baltimore, Md., 26-31.
JOLLY FOLLIES: Fall River, Mass., 23, 24, New York city 26-31.
KNICKERBOCKERS (Louis Robie): Chicago, Ill., 18-24, Cincinnati, O., 25-31.
LOVE MAKERS (Sam Howe): Chicago, Ill., 26-31.
MERRY GO-ROUNDERS: Chicago, Ill., Sept. 1-7.
MERRY WHIRL: Syracuse, N. Y., 26-28.
MIDNIGHT MAIDENS: Chicago, Ill., 25-31.
MOLLIE WILLIAMS: Easton, Pa., 24, Newark, N. J., 26-31.
QUEENS OF JARDIN DE PARIS: Brooklyn, N. Y., 26-31.
ROBINSON'S CRUSOE GIRLS (Sam Robinson): Cleveland, O., 19-24, Toledo 26-31.
ROSE SYDELL: Toronto, Can., 26-31.
RUNAWAY GIRLS (Peter S. Clark): Omaha, Neb., 25-31.
SOCIAL MAIDS: Springfield, Mass., 26-28, Albany, N. Y., 31.
STAR AND GARTER: Pittsburgh, Pa., 19-24, Cleveland, O., 26-31.
TAXI GIRLS: Boston, Mass., 26-31.
TROCADEROS (Frank Pierce): Louisville, Ky., 25-31.
WINNING WIDOWS: New York city 17-24, Providence, R. I., 26-31.
WORLD OF PLEASURE (Dave Gordon): Baltimore, Md., 19-24, Washington, D. C., 26-31.

BURLESQUE-WESTERN WHEEL.

AMERICANS (Eddie Miner): Newark, N. J., 19-24, Washington, D. C., 26-31.
AUTO GIRLS: Baltimore, Md., 19-24.
BIG REVIEW: Newark, N. J., 26-31.
BOHEMIANS (Tom W. Miner): St. Paul, Minn., 18-24.
CENTURY GIRLS (Walter Greaves): Detroit, Mich., 18-24.
DAFFYDILLS (Arthur Muller): Chicago, Ill., 18-24.
DREAMLANDS: New York city 19-24.
DUCKLING: Chicago, Ill., 25-31.
FOLLIES OF THE DAY (Barney Gerard): Cincinnati, O., 18-24, Chicago, Ill., 25-31.
GAY WIDOWS (Louis Oberworth): Buffalo, N. Y., 18-24.
GIRLS FROM RENZO (James Madison): Cleveland, O., 19-24, Indianapolis, Ind., 26-31.
JARDIN DE PARIS (Leo Stevens): Omaha, Neb., 18-24.
MERRY MAIDENS (Edw. Schaefer): Brooklyn, N. Y., 17-24.
ORIENTALS (W. Cameron): Cincinnati, O., 18-24, Louisville, Ky., 25-31.
PACEMAKERS: New York city 17-24.
TIGER LILIES: New York city 17-24.
WATSON'S (Dan Guggenheim): Minneapolis, Minn., 18-24, St. Paul 25-31.
YANKEE DOODLE GIRLS (Alex. Gorman): Milwaukee, Wis., 17-24.
ZALLAH'S OWN: Kansas City, Mo., 17-24.

CIRCUSES.

BARNES, AL.: Chisholm, Minn., 21, Hibbing 22.
BARNUM and CHAILEY: Seattle, Wash., 21, 22, Tacoma 23, No. Yakima 24.
(Continued on page 34.)

BUSINESS DIRECTORY

RATES, CASH WITH ORDER:
15 Cents per copy line, single insertion.
\$1.75 per line, 15 times. \$3.00 a line, 26 times.
\$5.00 a line, 53 times. 14 lines to one inch, single column. No double column space.

SCENERY

AUSTIN C. ROWELL'S
New Scenic Studio
1215 5th Ave., Pittsburgh, Pa.
The Newest Might Be the Best

THE NEW YORK STUDIOS
FOR THEATRES AND HALLS
We refer you to the Manager of any First Class Vaudeville Theatre.
Offices, Times Building,
434 St. and Broadway,
New York, N. Y.

M. ARMSTRONG & SONS.
Albert E. Armstrong, Fred G. Armstrong.
Scenic Artists.
Studio 249-251 St. Front St., Columbus, Ohio.
The Oldest and Best Studio in America. Supply for Productions, Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

SOSMAN & LANDIS CO. Great Scenic Painting Studios. Main Office, 417-419 E. Clinton Street, Chicago, Ill. Good, first-class scenery at reasonable prices. Our references thousands of Theatres and Halls in the United States using our scenery.

THE O. H. STORY SCENIC CO., INC. (Somerville, Ill.), Boston, Mass.—The best of trunk scenery. Drop curtains and productions. Asbestos curtains. Construction of stage supplies. Send for catalogue.

SAMUEL FRIEDMAN, Contractor and Scenery. Office and Shop, 415-417 E. 54th St., New York. Telephone, 1123 Plaza.

HOWARD TUTTLE, Scenic Artist. Contractor for all Stage Supplies, Asbestos Curtains, etc. 1200 Centre St., Milwaukee, Wis.

COSTUMES, WIGS, ETC.

WIGS and MAKE-UPS for Theatrical and Street use. Fine imported Hair Character Wigs \$2.50 each. Send for Cat. Percy Swing Supply House, 33 Thatcher Pl., Decatur, Ill.

A. KOEHLER & CO. Now at 9 E. 22d Street, New York City. Theatrical Costumers. Large stock of historical costumes on hand.

HARDWARE

A. W. GERSTNER CO. 684 Eighth Ave., New York, 41st St.—We have the largest stock of theatrical stage hardware and tools in this city.

LITHOGRAPHERS and PRINTERS
THE STROBRIDGE LITHOGRAPHING CO. Cincinnati, New York, Ohio, Times Building, Times Square. HIGH-CLASS THEATRICAL and CIRCUS PRINTING.

THEATRICAL PROPERTIES

SIEDLE STUDIOS, 538 West 29th Street, New York. Theatrical Properties and Stage Accessories. Telephone, 750 Chelsea.

HOTEL CARDS

Stop---Look---Listen
WHEN IN NEW YORK, STOP AT
Hotel
Van Cortlandt
142-146 West Forty-ninth Street
NEAR BROADWAY.
LARGE, LIGHT, AIRY ROOMS

PROFESSIONAL RATES:
100 Rooms—near Bath, \$1.00 per day and up.
Room and Bath, \$2.00 per day and up.
Parlor, Bedroom and Bath, \$3.00 per day and up.
Excellent Restaurant—Good Music.
Club Breakfasts, 25 cents up.
Special 75 cent Table d'Hôte Dinner.

KEITH EUROPEAN HOTEL, Terre Haute, Ind. 3 blocks from Theatre. Europeans, 50c. up. J. C. KEITH, Proprietor.

FREE DATE BOOK
Mention this paper
The M. STEIN COSMETIC CO.
NEW YORK

Kindly mention DRAMATIC MIRROR when you write advertisers.

M. STEIN'S MAKE-UP
Absolutely Guaranteed



MOTION PICTURES



"SPECTATOR'S" COMMENTS

THE Spectator is quite well aware that many of the sentiments repeatedly expressed on this page of THE MIRROR have not been popular with certain manufacturers who have failed as yet to appreciate the higher possibilities of their business. When it has been urged that art quality should be held as the first consideration in the production of dramatic motion pictures, these manufacturers have poohpooed the idea, waving it away with the remark that it is all well enough for enthusiasts to talk about art, but it is sales that they are after. One such producer is reported to have said that all he cared for was direct results with the exhibitors of the country; he had no time, as he put it, to educate the public.

Producers who hold to opinions of this kind evidently fail to understand that the public does not require educating. It is already educated far beyond the point where it will accept with equanimity inferior qualities of pictures. If there is any educating going on, it is the public that is slowly but surely educating the backward film makers. The trouble is, as has been pointed out before in these columns, that the producers of the type under discussion misunderstand the conditions governing their business. They assume that art is some mysterious thing that the public does not appreciate or care for; that it is beyond their own reach to attain, and that it is incompatible with popular pictures. In this they make their first and greatest mistake.

Art is universal; it is possible in everything. The commonest and least pretentious picture productions can be done in artistic ways. The most lurid melodrama, appealing to the least cultivated tastes can yet be produced with an approach to artistic ideals. It is not necessary that a motion picture to be a work of art must be over the heads of the crowd. Supposing these gentlemen, who look at the matter from the sordid business standpoint were manufacturing shoes, would they not succeed best by making their wares attractive to the eye as well as durable in wear? Granting that the most of their business would have to be with the masses at the cheapest prices, would not that manufacturer do the largest business who would succeed in making his product the best in quality and



EDISON PARTY ON WAY TO LONDON

the most appealing to the eye—in other words, the most artistic?

So it is with motion pictures, whether the producer appeals to the 10-cent aristocrats or the 5-cent mob. The test films, from an artistic standpoint, whether melodrama, cowboy thrillers, slapstick farce, or highbrow drama, are the films that will find the greatest demand among the public, and the sooner the producers who do not recognize this fact get it through their heads, the sooner they will establish their own success. As stated above, this may not be popular argument to the few gentlemen who persist in thinking they are fooling somebody with their pictures, but it is the truth as their more successful competitors have long since found out.

If the backward producer could once prevail upon himself that his surest road to success lies along the road of better production from story to finished film, he would find little difficulty in getting capable men to carry out his wishes and in placing himself in harmony with them. Any producer who honestly wants to turn out higher quality pictures can do so, whether he himself knows anything about producing or not. It all depends on how earnestly he wants to succeed along that line. Such a producer eager to attain creditable results would not hamper his people in their work; he would aid and encourage them.

How much the shortsighted owner or other person in authority may interfere with the success of his own product by inconsiderate meddling with a really sincere and ambitious worker is most pointedly told by a director in a recent letter to THE Spectator:

"Errors and inconsistencies," writes this director, "are not always the fault of the director, who is not as supreme as he is supposed to be. In nearly every studio there is always one or more individuals of greater authority, who are constantly interfering with a director's work. He probably has no knowledge whatever of the scenario, other than the scene in rehearsal, and will insist on changes being made, usually for commercial purposes, or then, again, he may want the picture finished for early release, and as a consequence the director must hurry his work and do in one day what he should have three days to accomplish. The result is that he makes errors for which he is given full credit by the critics, who of course know nothing of his troubles. I do not mean to lay the blame for all errors to that source, for I have made many errors on my own account, but there would be less errors or inconsistency of story if the director were given more time for preparation and had no interference to contend with."

The troubles of the director, now that we are on this subject, are manifold and vexing, as our friend quoted above explains at some length. To quote from him again:

"In the first place, he must finish one full reel and in many cases two a week, and, as a rule, furnish his own scenario. He must arrange and pro-



SCENE FROM "BRONCHO BILLY'S ESCAPE"

Essanay's Western Dramatic Feature, Out Aug. 24. Featuring G. M. Anderson in His World Renowned Characterization



SCENE FROM "'ALKALI IKE' PLAYS THE DEVIL"

Essanay's Great Western Comedy, Out Aug. 27. Augustus Carney in His Famous Role



"THANOUSER KID"

A Child Player Who Has Become Very Popular

duce a complete photoplay each week. At times the director cannot supply the story, and then he is handed a scenario that may not appeal to him in any way, or that probably has been purchased because it contains one idea or situation that is suitable for a photoplay. He must rewrite it. Next, he must select his stage settings, make plans for carpenters, scenic artists, property men, etc., poring over books at home and in libraries for his authority. Then he must depend entirely on the property man to secure his furnishings, which, in many cases, turn out at the last moment all wrong. But the picture must be started in order to be finished in time for shipment, so the director must be content with what has been brought. Of course, very often the property man cannot find the correct props in the city and he has to fake them. (They always look faked.) Certainly, he might be able to get the real articles in Europe, or in some city 1,000 miles away, or even have them made in his home town, but it would take too much time and be too expensive."

* * * *

"The same argument," continues our director friend, "applies to the costume department. The director might possibly look after all these details personally if the week could be extended to fourteen days, but he is trying to secure his cast. True, he has his stock company to draw from, but perhaps there may not be any members of the company who are suited to the parts required. Maybe it is necessary to have a leading man who can ride, or swim, or drive an automobile. The regular leading man may not have any of these accomplishments, or, if he has, he may not be the proper type, so Mr. Director must seek new talent. After the picture is started the actor may prove to be a "lemon," but it is too late to change and the production must suffer. The picture must be completed within three days at most. Allowing three days for preparation, every day lost in preparation means a day less for making the production. During this time the director must also have his mind on his following week's work. He must also have time to find his outside locations, which may be from 5 to 100 miles from the studio and in entirely opposite directions. He may find locations suitable for some scenes in one locality, but the proper background for other scenes may be miles away. There would be a great loss of time traveling between points, and, as a consequence, he must select a decidedly inferior spot that is easier of access." And all this haste and lack of care is to meet the demands of owners who do not appreciate sufficiently the value of art quality in their product.

* * * *

"Is it any wonder," asks our friend, "that there

are inconsistencies in pictures?" and The Spectator would answer that the wonder, if any, is that the director succeeds as well as he does. This director in particular, who has many fine pictures to his credit, shows by the earnestness with which he pleads his cause that his heart is in his work and he would be more careful and artistic if he could. But he is hampered by his employers or their representatives, and is thereby prevented from doing for them the very things they ought to be most eager to have him do.

* * * *

Nor is the example quoted above an exception. The Spectator knows of a number of parallel cases, or even worse. In one studio a manager on seeing an intensely thrilling scene in rehearsal enthusiastically demanded that similar scenes be worked into more of his films. He didn't realize that the plot governed such things. He thought that a thrill was a mere matter of inserting a scene. Another owner held his business in so little respect that he openly proposed that his producing force steal the stories from copyrighted material. And it is a few men of these types who are as yet blind to the great future of the motion picture drama as an art, worthy of the highest endeavor and the most honorable treatment. Will they ever learn the difference? Let us hope so. THE SPECTATOR.

AUSTRALIAN PICTURE ENTERPRISE.

THE MIRROR is in receipt of a souvenir programme, newspaper clippings, and other literature telling of the sensational opening of J. D. Williams's Crystal Palace in Sydney, N. S. W., June 24. Crystal Palace includes a motion picture "theatre de luxe," a "Winter garden" café, an illusion entertainment called The Shadow of the Cross, and an arcade with 300 slot machines fitted for American cents, of which 823,179 were circulated and recirculated the opening day. It is claimed that 129,000 people passed into the building during the day. Mr. Williams, who is the most important motion manager in Australia, has associated with him in the enterprise Bud Atkinson and others, organized under the title of the Greater J. D. Williams Amusement Company, Ltd.

LUBIN JUVENILE STOCK.

Joseph Smiley, one of the directors of the Lubin Company, is now devoting his entire time to what is known as the "Smiley Juvenile Stock." The company is comprised entirely of children, whose ages range from three to seven years. "Buster" Johnston, age four, is the leading man; Brooks McCloskey, age five, is the heavy, while the leading lady, Henrietta O'Beck, is the same age. The other directors, it is declared, do not envy Mr. Smiley's position, but he has found the work especially interesting, though he confesses that it requires vastly more time and patience to deal with the twelve or more infant players under his charge. A Boston bull has been added to the company, and is also named Buster. Six pictures have been produced so far, and it is declared as the work progresses the children grow less conscious of the camera and more spontaneous in their work. The first of the series to appear was Buster's Dream. Buster in Nodland was the second.



SCENE FROM "THELMA"

A Two-Reel Feature by the Reliance Company



OSCAR C. APFEL

Well-Known Director Making Special Feature Films for the Reliance Company

BETTER THAN THE AMERICANS?

Baron di Robbiato Thinks Europeans Make the Better Motion Pictures.

Baron Paolo Ajroldi di Robbiato, the chairman of the Board of Directors of the Milano Film Company, of Milan, Italy, sailed recently on the steamer *Rochambeau* of the French line, after a very interesting visit of two weeks in this country. The baron expressed much interest in the motion picture business, as it is carried on in the United States, but claimed that the European manufacturers are making greater strides in the matter of art than the Americans. Incidentally, he said a number of pertinent things about the film game in general. He stated that no artificial lights are used in the studios of the Milano concern, and although in this way the company loses from 50 to 60 days a year, it gains in photography. The Milano people will probably put out in the near future a film showing the Battle of Zuan, a recent engagement in the Turkish-Italian War, and a picture that should prove fully as popular as their recent production, *The Battle of Two Palms*.

Baron Robbiato asserts that salaries in the moving picture business in Europe are much lower than they are here. The leading actors usually get only \$200 a month, although there are exceptions to this rule. Max Linder, for instance, the clever comedian of the Pathe Company, gets \$12,000 a year, outside of his royalties, and Grattenetti, also a Pathe man, receives half that amount. Toto, formerly an Itala comedian, but now with the Milano forces, gets \$6,000 a year. The camera men with the Milano Company receive \$100 a month. Baron Robbiato states that the Milano Stock Company has on its payroll 45 actors and actresses.

RAINEY PICTURES' REMARKABLE RUN.

The recent sixteen-week run of the Paul J. Rainey pictures at the Lyceum Theatre during the slack period of the theatrical season is quite a proof of the drawing power of pictures, when exhibited under the dignified conditions which prevail in a high-priced house, provided the subject presented is of equal merit. The Rainey pictures have assuredly proven themselves a great feature wherever shown. They are now having a run at Joe Weber's Theatre.

MONTCLAIR'S FALL FROM GRACE.

MONTCLAIR, N. J. (Special).—A mild sensation was created when the Town Council granted the license to the United Realty and Amusement Company, of West Hoboken, N. J., to erect an \$88,000 moving picture house in this city. It will have a seating capacity of 1,100. Prices, 10, 15, and 25 cents. It is understood that offices will be part of



SCENE FROM "LUCILE" (THANHOUSER, TWO REELS)

James Cruze, Marguerite Snow, and William Russell as They Appear in the Adaptation of the Owen Meredith Poem

the building. Unsuccessful competitors have tried for years to get this town, which has a population of 25,000. It is probable that other licenses will be granted in the near future. The Council also passed an ordinance making the license fee for moving picture shows \$1,000 per year, and circuses \$100 per day. The outcome of this expensive moving picture investment is awaited with interest.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

"Dixie Harte," who is surely becoming a regular contributor, agrees with a recent *Mirror* reader who protested against the Civil War pictures in which the Northerner was always made out a scoundrel. "In these Civil War stories," writes Dixie, "if the hero is a Northerner, the Southerners are disappointed, and if the hero is a Southerner the Northerners are disappointed." Dixie suggests that no Civil War pictures be produced at all "unless they can be handled so successfully that no prejudice is shown," and that there should "be more stories of the Revolutionary War," but with this last suggestion, *The Spectator* must disagree unless they, too, are so well produced that "no prejudice is shown." Film companies have learned to their cost that Canada, England, and no doubt Australia, have prejudices to be considered. Dixie also joins "Gladys," of Pittsburgh, in pleading "on bended knees" for a portrait of Harry Meyers, and also one of "Will Duncan, of Selig fame," who, in Dixie's estimation, "is one of the actors." A portrait of Clara Williams is also pleaded for. *The Mirror* will be glad to comply with all of these requests on receipt of suitable photographs from the players, or the companies employing them. Dixie, who writes from Los Angeles, closes an entertaining letter as follows:

Perhaps *The Mirror* readers would like to know that Jack Standing, who has been lost from pictures, is acting at the Orpheum this week, in a one-act playlet entitled *The Drums of Oude*, in which he has made a decided hit with the Los Angeles people. Another item that probably will interest *The Mirror* readers is that Los Angeles, Cal., is having a beauty contest to decide the most beautiful Southern California woman. Three of the popular picture stars have entered. They are Ruth Roland (Kalem), Louise Glaum (Nestor), and Helen Case (Bison).

Now for a few questions, kind Spectator. Is Ed. August with the Philadelphia Lubin? Is Ethel Elder and Al. McGovern still with the Powers company?

I think *The Mirror* is without a doubt the best and most complete theatrical paper printed, and think *The Spectator* is . . .

Never mind what is thought of *The Spectator*. As to the questions—Ed. August is with the Philadelphia Lubins. A. McGovern and Ethel Elder are still with Powers.

"S. H.," of New York, sent a photoplay to the

Scarlet Moving Picture Company, of Philadelphia, which offered in advertisements from \$100 to \$500 for scenarios. The scenario was not purchased, and "S. H." has been unable to recover it, although appealing through the Post Office Department. *The Mirror* has no information concerning the company named, but it would look with suspicion on any obscure company offering the sums quoted for motion picture scenarios. We know of no films being marketed by the Scarlet concern.

"Admirer," Washington, D. C.: The "heavy" in *A Story of Montana* (Essanay) was Brinsley Shaw. The other parts were: Jim Burrows by G. M. Anderson, the father by Arthur Mackley, the girl by Vedah Bertram, and the sheriff by William Todd.

"M. S.," Louisville, Ky.: We never printed a picture of Jack Standing. He is now in vaudeville, playing in *The Drums of Oude*.

"E. P.," Atlantic City: Some of the Lubin pictures in which Mae Hotely has recently appeared are as follows: *Stranded Actors*, released July 13;

Over the Hills, July 12; *His Vacation*, July 27, and *The Hindoo's Charm*, Aug. 18.

"L. P.," of New York, "enjoys the letters" in this department, and is "almost heartbroken," because Florence Lawrence is not with Lubin, where she could work with Arthur Johnson.

"E. P.," Philadelphia, Pa.: The "sweet old lady" playing characters with the Reliance is Julia Hurley.

"R. D.," St. Joseph, Mo.: (1) Ormi Hawley is playing opposite Edwin August with Lubin. (2) No, Marguerita Fisher never appeared with Henry Walthall in Reliance pictures. Other questions will be answered later.

"Gladys," of Pittsburgh, writes to "apologize" for the enthusiasm of her recent letter, and asks to be forgiven. With pleasure and renewed esteem, providing she will forgive *The Spectator* for his too rude reply.

An exasperated picture "fan" signing himself "Anything at All" explodes in this wise concerning Western films:

May I cry out from the very depths of an outraged soul that rebels—even to the verge of madness—against the deluge of Wild West pictures that submerge our motion picture theatres? It has come to such a pass now that it is simply appalling. In former days, when we knew that only a few made Westerns—we took heart, because we knew that we could expect a good drama from Vitagraph or Lubin. But now—why, actually one night last week I went into one of the vaudeville and picture houses and saw one Melies, one Selig, one Vitagraph, one Lubin, and one Essanay Western! Isn't that too much?

We of New York are getting so tired of half-breeds' treachery, forgotten claims—or any other kind of claim—searches for gold, poor old fathers digging and digging until it seems they will never stop; girls being saved from half-breeds by noble cowboys; cowboys riding across endless plains—oh, such very endless plains! Mine explosions, Indians, Mexicans—will they never end? When will we get some more sane, clever, real sort of films, like those we used to rave over? When the Biograph Company makes a Western it is because there is an essential plot to be built up, not a lot of rot glossed over with scenery and riding and rifles. I think we are a little weary of so much scenery. There are no pictures made like those made in the little 2 x 4 Biograph studio, with indoor settings and with that wonderful original company, but those days are past and gone.

Western pictures must pay or so many companies would not be making them, I suppose. But they do seem very, very tiresome.

Let me speak a good, a more than good word for Mary Fuller—she is a wonder. And also I like Helen Gardner very much and shall look forward to that five-reel *Cleopatra* with interest. I have written scenarios to the extent of 32 (accepted), about 132 rejected. And it is my pride and my glory that I have never, never written a Western subject!



SCENE FROM "THE MILL BUYERS"

A Recent Release of the Victor Company

EXHIBITORS' LEAGUE CONVENTION

Socially and Numerically a Great Success, but Not Notable in the Way of Accomplishing Things—Partisan in Character.

CHICAGO, ILL. (Special).—The national convention of the Motion Picture Exhibitors' League of America which was held at the Hotel La Salle last week, was a great success in point of attendance and on the social side.

As an effective force for the practical and artistic betterment of motion pictures it was more or less of a disappointment.

There were about 250 delegates present and something over a thousand exhibitors. Other visitors, including the wives of the exhibitors and the representatives of trade interests swelled the total number to over 2,000. The social events included sails on the lake, a visit to the Selig plant and a banquet on the La Salle roof Friday night, which was attended by about 1,800 persons and was far from satisfactory to most of the participants.

The first mistake the convention made in the opinion of many, was to hold its sessions behind closed doors, excluding the press and giving out only the most limited details for publication. The impression given, of course, was that things were to be said and proposed that the leaders of the convention did not want publicly known. Instead of making its appeal to a free and open public, the convention thus took on the flavor of a secret conference where deals and trades might be undertaken that would not bear the light of day. As a result the Chicago daily press paid very little attention to the proceedings which otherwise might have been made a matter of national publicity.

During the first session on Tuesday the report of the Committee on Organization almost precipitated a riot when it recommended the election of officers at once. The Entertainment Committee had chartered special cars to take the delegates and their friends to the Selig Polyscope plant at 1.30, and according to schedule the election would have started at about 2 o'clock, which would have prevented the trip. The Chicago delegation demanded an adjournment and threatened to bolt, and for a few minutes it looked as if there might be personal encounters. The situation was further complicated by the fact that the Chicago delegates desired delay in the interest of their candidate, Mr. Sweeney, for president, against Mr. Neff, who was up for re-election. It was figured that with more time the Sweeney people could do enough electioneering to land their man. The matter was compromised by holding the election Wednesday morning, when Mr. Sweeney withdrew and Mr. Neff and all the old officers were re-elected.

Ex-Senator Foraker, of Ohio, was retained as counsel for the League and a vote of thanks was tendered him for his past services.

Thursday was the most important session, and a great deal of legislation directed against the Motion Picture Patents Company was adopted, as follows:

Resolved, That the Motion Picture Patents Company be asked why prices on special releases vary from \$15 in Detroit to \$75 in San Francisco.

A motion was carried that legal ways and means be taken to stop the Patents Company from "extorting" two dollars from each Licensed exhibitor, and that where the Patents Company had refused to furnish films to exhibitors the attorney for the League take action. It was also declared by resolution that legal action should be taken in cases where the Patents Company sought to prevent Licensed exhibitors from using Independent films, especially feature subjects.

Salaries of the officers were fixed at \$1,200 per year for the president, \$600 for the secretary, and \$100 for the treasurer.

The action on the censorship question is not very clear. Apparently a committee of five was appointed to fix a standard of quality, and the heads of each State organization were instructed to seek State legislation, or censorship, which, if carried out, would surely multiply the censorship evil many fold. In the opinion of close students of motion picture conditions, the thing wanted is not more censorship, but less.

There was intimation also that exhibitors might manufacture their own pictures, but this was looked upon with mild amusement. They can surely make pictures, if they wish, but without artistic quality they could hope for no success with them.

Paul Le Marquand, of Winnipeg, was made a delegate, and authorized to establish branches in Canada.

New York was chosen for the next national convention.

Between the business sessions the manufacturers and supply people vied with one another in their efforts to entertain the visitors. The Universal Film Company made the first big hit by chartering one of the lake steamers and taking the visitors for a moonlight sail, which included a view of the gorgeous fireworks at the Chicago water carnival.

Wednesday afternoon was given over to a trip to the wonderful plant of the Selig Polyscope Company, where the visitors were divided into squads and, under the escort of the Selig actresses, taken through the plant. Moving pictures were taken of the guests entering the gate, and many of the visitors had the novel experience of seeing themselves on the screen at the evening session. A luncheon, presided over by Adeline Krowell, was served, Stanley Twist, prince

of good fellows and "Selig dopest," presided at an informal banquet at the Union restaurant in the evening, and everybody left for the Licensed film exposition in a very happy frame of mind.

Wednesday afternoon the A. H. Andrews Seating Company provided fifty "rubber-neck" wagons and showed the visitors the city and environments. The outing included a trip through the company's factory, where J. M. McLaughlin took charge of the guests and had them escorted through "the largest plant in the world." In the evening the Independent films were shown at Orchestra Hall. These pictures included those taken at the Selig plant and several taken in front of the hotel during the day. The feature production was a Thanhouser, Lucille.

Owing to some mistake in the arrangements, the trip to the Essanay plant was abandoned, but hundreds of the delegates and their friends took advantage of the invitation and visited the plant. The Essanay exhibit, by the way, was the most popular at the convention. It seemed as though all the pretty actresses were there and thirst was unknown. Martha Russell attended to the comfort of the ladies when the male visitors gave her time.

Everybody went home laden with unique souvenirs, some of them unusually handsome. "Booster" Cobb, of the Reliance, was there, and if anyone missed the novel coin bearing a picture of the plant it was not due to Mr. Cobb. Thanhouser flags were very neat but the supply gave out early. Honors were about even between American and Essanay, both of whom gave the visitors a handsome job.

Both wings of the Independent film people were represented by personal organs published daily from local printing plants. The *Universal Convention Daily* was edited by Joe Brandt, and the *Film Supply Daily* was looked after by Bert Adler. Each publication was spicy and readable.

While the two Licensed plants were prominent in entertainment, they made no attempt to help shape legislation nor to mix in "politics." In this latter respect the Universal people seemed to have the best of their Independent competitors, having the ear of the convention powers that be.

CREDIT TO WHOM CREDIT IS DUE.

Robert Goodman, director of the Majestic Company states, that through a mistake in the assembling of certain films the Majestic Company has been releasing their pictures for the past several weeks with the caption—"Written and staged by Robert Goodman." It should have been used only on the reels actually written by this author. While he has staged these pictures, he has written only The New Clerk, The Mighty Hunter, Toodles and a Summer Idyl. Credit should be given Mabel Trunelle for Farmer Allen's Daughter, and Herbert Prior for The New Policeman, while Jack Harlow is the author of A Game of Chess. As a result the Majestic Company has resolved to credit the author of the story on all future releases, where the strength of the scenario justifies it.

LUBIN BUYS "BETZWOOD."

Betzwood, the two hundred and fifty acre country seat of the late John F. Betz on the east bank of the Schuylkill River, near Norristown, was sold yesterday to Sigmund Lubin and will become the site of a moving picture establishment. Mr. Lubin plans to erect a factory for the manufacture of celluloid films, and will expend more than \$1,000,000 on various buildings and equipment. A part of the tract will also be devoted to homes for some of the five hundred employees of the factory. Besides this it is intended to use much of the rugged scenery of mountain, woodland and valley in this locality as a stage backgrounds for picture productions. One hundred and fifty acres surrounding the house will be retained by Mr. Lubin as a country home.

ESSANAY TAKES NAVAL REVIEW.

The great Water Carnival and Naval Review, held off Grant Park in Lake Michigan Aug. 10 to 17, has been taken by the Essanay Company. It is said to rival in beauty the Mardi Gras of New Orleans, and other famous carnivals of the West and South. In a small fleet of the swiftest craft obtainable the Essanay photographers followed and obtained many scenes of the powerboat championship races, the international yacht races, Lipton cup race, and other interesting views of the naval review. From the many thousand feet of film taken, the Essanay Company has selected a full reel that teems with spectacular features covering the entire pageant and will release it during the first two weeks in September.

OPPORTUNITIES IN CANADA.

A Minnion friend in Canada writes that he understands that there are splendid opportunities for motion picture theatre enterprises in the Canadian West, particularly Saskatchewan, Alberta, Manitoba and British Columbia.

PATENTS COMPANY SUED

The United States Starts Suit for Dissolution Under the Sherman Law—Latham Patent Decided.

What is termed one of the most important suits under the Sherman law, which provides for the prevention of restraint of trade by any monopoly, individual, or corporation, was filed at Philadelphia on Aug. 16 by Attorney-General Wickersham in behalf of the United States against the Motion Picture Patents Company, the General Film Company, and their respective officers and directors, together with the ten prominent motion picture concerns included in the corporation; also the Armat Motion Picture Company, of Washington, D. C. The importance of the suit, it is declared, rests in the fact that it will test the rights of any party or parties to join patent monopolies through combination and agreement, as this case, it is alleged, brings out the possibilities of restraint of trade in this particular to a greater extent than any other previous suit.

It is alleged in the Government petition, that the defendant known as the Motion Picture Patents Company was organized Sept. 8, 1908, under the laws of New Jersey to destroy competition between them and to monopolize commerce relating to motion pictures.

In speaking of the suit to a Minnion representative, one of the officials of the Patents Company said: "It is rather early to issue any statement one way or another. The case has been very well covered in previous suits, and although one can hardly predict the outcome of any court's decision, there seems little to be disturbed about. In a previous suit in California, the Government found the company's methods quite regular."

Other representatives of the Patents Company and licensees were equally noncommittal, although one gentleman when assured his name would not be used, spoke freely:

"The Government attorneys who prepared the complaint," said he, "appear to have been singularly ignorant of the history of the motion picture business. For instance, they charge that prior to 1908, when the Patents Company was organized, the market was entirely open, when as a matter of fact there were then as now Licensed and Independent factions, one side operating under the Edison patents and the other headed by the Biograph company. Neither side recognized the other, and while the lines were

not so strictly drawn among exchanges and exhibitors, that part of the business being in a chaotic condition, there was far more litigation and bitter feeling than now. Other errors of fact are numerous. It is also apparently alleged that the Patents Company interests have killed off all competition in manufacturers, exchanges, and exhibitors, when, as everybody knows, there are more manufacturers, exchanges and theatres operating outside of the Patents Company now than ever before.

"However, we welcome the litigation and look forward to the final decision with an open mind. Of one thing we are satisfied, however it may terminate, whether all the Patents Company restrictions may be upheld or not, in the long run it will be the picture companies who make the best pictures that will get the most business. That is a sort of monopoly against which no court decisions, trade agreements, or other influences can ever prevail."

Another important legal development was the decision on the Latham loop patent in favor of the defendant, the Independent Motion Picture Company, or what is now known as the Imp Company. It concerned the method of looping the film into a projector before it passes into the intermittent movement. Latham, the inventor, in applying for the patent, neglected to stipulate for cameras as well as for projecting machines, and was superseded by Armat and Jenkins, who filed a patent to cover cameras. It was discovered that Joly, a French inventor, had also patented such an idea some time before in France. By the suit the Independent Motion Picture Company has been vindicated in its use of apparatus that was charged in the bill of complaint to be an infringement. Judge Hand in his decision held that the patent does not cover cameras, but the holding, it is said, lends equally to the conclusion that the patent being for a projecting machine only is anticipated by Armat and Jenkins and is consequently invalid. The opinion was affirmed when the case was argued at a final hearing before the Judges of the United States Circuit Court of Appeals.

Patents Company officials make light of the decision, saying it is only one of many patents they hold on cameras and projecting machines.

REVIEWS OF FEATURE SUBJECTS

The Refugee's Casket (Gaumont, Sept. 10).—A beautifully colored film in two reels unfolds a good story, and one that has been put on with careful attention to detail. The story runs along naturally and only at one point toward the end, is it in any way allowed to flatter in its logic and then only for a moment. The scenes are very good and the acting capable. The marquis, fleeing from the revolutionists, entrusts a valuable casket full of jewels to the care of his sister, who places it in a hollow beneath the stones of the fireplace. Two officers, with a searching party, come to her house in the hope of finding it, but while the men are roaming over the house the officers discover its hiding place, but decide to say nothing and come back for it later themselves. When they have gone, however, Marie Jeanne, the sister of the marquis, finds traces of their discovery, and she removes the jewels from the casket, later burying them outside the house. Reel two opens with the return of the officers, who take the empty casket and depart. Later the woman, entering the house with a spade after having buried the treasure, finds that the enraged officers have also returned. They bind her and threaten to kill her if she does not tell them where the jewels are, but while they are in a drunken stupor from some wine they have found in the house, Marie Jeanne burns her bonds at the fireplace, shoots one of the officers when he awakens and escapes on horseback. The marquis, his wife and daughter return to Marie Jeanne's house, and seeing the Government seals on the door, fear that the worst has happened, but later they meet her nearby, and she takes them to the spot where the valuables are buried.

Lucille (Thanhouser, reels 1 and 2, Aug. 27; reel 3, Aug. 30).—A production put on with more polish and sympathy than this three-reel picture from Owen Meredith's novel would be rather hard to recall, for it is possessed of all the Thanhouser charm and sincerity in discovering the human truth and conflict back of the drama and placing it before the spectator in life-giving, true portrayal. To be sure, there are instances where a certain class of spectator might decry the absence of dramatic action, perhaps not without reason. During the action of the first and second reels the drama does at times suffer by the lack of development in leading up to the situation in progressive dramatic evolution. It is caused for the most part by disjointing the plot and the insertion of titles. Yet on the whole the production reveals, as so many of this producer's pictures do, the art of moderation and taste in the representation of human character and emotion. Margaretite Snow's interpretation of Lucille is truly

an artistic achievement in portraying the subtle, sensitive, enduring love of the woman in contrast to the more forgetful love of the man, depicted in the character of Lord Alfred and played with a deal of sympathy by James Cras. Duc de Luvios is another well developed character by William Russell. Flo La Badie is charming as the youthful Matilda, and does not cease to maintain both attributes in old age. William Garwood gives a very wholesome interpretation of young Richard, while Mignon Anderson is equally as pleasing as Constance, the ward and niece of Luvios. The third reel is perhaps the most dramatic in the way of construction and contains some notably interesting battle scenes especially impressive in that they strike one as real from the absence of the usual blood and thunder type. Certain details might have been more cleverly handled, but the impression of the whole is a photographed actual battle. As in the original poem, Lucille and Lord Alfred part as lovers. He becomes engaged to Matilda, but brought face to face with Lucille again his love returns. Her lover, Duc de Luvios, enraged, is about to kill Lord Alfred, when Lucille prevents. The struggle from afar is mistaken for unfaithfulness by Lord Alfred, who marries Matilda. Luvios, embittered, retires to his estate, while Lucille enters a convent. Years afterward Lord Alfred's son meets and falls in love with Constance, the niece of Luvios, who, when he realizes the relation, refuses the union. His heart is softened, however, by Lucille, who meets both men after the battle in the capacity of nurse.

CAMPAIGN PICTURES.

Colonel Roosevelt. It is declared, is to have motion pictures made of his life's history, to be exhibited in various houses throughout the country by the way of a campaign. The pictures, according to the plans, will start with the colonel as a college youth and continue on through the New York police career to the White House. A hunting trip in Africa is also vaguely suggested. Reports from Philadelphia indicate that the Lubin Company may take these pictures. Woodrow Wilson is also busy with campaign pictures. His method, however, is similar to the one used by Mr. Taft before the last election. Pictures will be taken of the candidate making a speech, and phonograph records will take what is said. Both picture and record will then be shown to outlying districts. Critics declare that the colonel will make the best picture actor, while the phonograph will best serve Mr. Wilson in exploiting his unusually clear and lucid voice.

Reviews of Licensed Films

The New Church Organ (Essanay, Aug. 6).—The story is a pretty one and is acted with fine intelligence. Simple in construction and smooth in its performance, the drama never becomes tiresome, and for this reason alone it should win many friends. A minister in a small church is unable to get an increase in his salary because of the fact that the finance committee is spending all of its money on a new organ. He is unable to clothe his daughter properly and on account of her shabbiness the girl snobs of the village snub her. The organ salesman notices this, and although he is much sought by the other girls he becomes interested in the minister's daughter. On the night of the dedication of the organ a festival is held, and while working in the kitchen the minister's daughter gets severely burned by an explosion of gas. Months later the organ salesman returns to the village and proposes to her. The story has been brought out with more than ordinary clearness and is very forceful in its quiet way. Beverly Payne is the girl, Francis X. Bushman the organ salesman, and William Walters the minister.

The Sand Storm (Lubin, Aug. 7).—A dramatic story, with several very good scenes, is here given, but the sand storm scene is not entirely satisfactory. Outside of this, however, the film is a good one, with a theme that will interest a large majority of the picture "fans." Two derelicts meet in a Western town, and the man, Joe Brooks, rescues the girl, Edna Fox, when the latter faints in the street. In the saloon to which he takes the girl a cowboy insults her, and Brooks tells him to the floor with a club. He takes the girl out with him and is pursued by the sheriff, but all three get caught in a sand storm. Brooks, spurred on by the girl's pleading, is able to proceed and escapes the sheriff, but later all three fall unconscious and are picked up by a prospector, who shelters

them in his wagon. There the sheriff's posse finds them, but when they find that the two are in love with each other they refuse to arrest Brooks.

Buster in Nodland (Lubin, Aug. 8).—This is another in the series of the films by the Lubin Juvenile Stock Company, under the direction of Joseph Smiley, and it proves a very attractive and winning little burlesque on certain motion pictures and other forms of drama, which fortunately are passing. The cast includes Buster Johnson as the hero, Henrietta O'Beck as the heroine, and Brooks McCloskey as the villain. Buster is very much in love with Henrietta, but Brooks makes his preference known to Buster, and this brings the parents on the scene. The children are marched into their respective houses. Buster dreams that night that he is at a party, when Brooks, in league with two lusty villains, bind and gag him and place him upon a toy railroad track, while Henrietta bursts through the shack, where she has been confined, and rescues him just in time. It makes an amusing and attractive child picture, and doubtless as the children become more accustomed to the camera they will play with more zest.

The Ranger's Girls (Melies, Aug. 8).—The ranger teaches his daughters how to shoot straight and the practice turns out to be very valuable to him. The ranger receives word that some cattle rustlers are headed his way and he, with another man, goes after them. The rustlers, surprised, plan an ambush, and Jim, badly wounded, goes for help, while Dan proceeds to track the outlaws. Dan, breathing through his gun barrel, disappears under the water of a creek, and thus avoids discovery. Jim, nearing home, becomes faint, but the girls hasten to the rescue of their father, and come upon a wounded rustler, who tells them where their father was last seen. They find the ranger in the quicksands on the bottom

of the creek and rescue him with a lasso, after which these most unusual girls ride in pursuit of the rustlers and capture them, for which achievement they are made deputy sheriffs. The story has all the thrills of the Western photoplays, with the attendant picturesque scenery, and it is well acted.

An Unexpected Fortune (Selig, Aug. 5).—This picture has a good deal of quiet comedy, and is, in the main, well done. Three bachelor journalists have a very hard time of it making ends meet, and finally their paper is taken over by the sheriff. They receive an invitation to a Thanksgiving dinner from a girl friend, and there meet a lord. The Englishman later tips them off to a railroad deal, in which he will let them have a share for \$5,000, and without sending any money at all they take a chance. The deal turns out successfully, and the foreign lord, who has a much better opinion of the finances of the three journalists than is warranted, sends them their share of the profits and the three newspaper men find their difficulties at an end. The subtitles of the picture appear to have been mixed up a little.

The Tourists (Biograph, Aug. 5).—The touring party arrives at Albuquerque, N. M., and, missing a train, decide to spend a few hours in the Indian village. The girl separates herself from the rest of the party and gets the Indian chief to show her around, which arouses the jealousy of Mrs. Chief, and she organizes a hostile party which sets out in pursuit. The girl manages to escape, and the party just arrives at an outgoing train in time to avoid the clutches of the squaws.

A Fly Time (Lubin, Aug. 9).—This burlesque is quite nonsensical enough to amuse many by calling to mind their past strenuous difficulties experienced on account of the small but offensive fly. The two rivals to the fair maid's hand are told that if each one will try for a prize offered for the greatest number of flies killed in a designated time, the one who wins it will receive the hand of the daughter. Both young men hire assistants and rush about the village with fly-spankers, killing flies on unoffending citizens and meeting with divert-

ing difficulties. The rival parties meet, and the two respective rivals also meet in a room, where flypaper has been freely distributed. In the struggle following the sticky flypaper plays no small part. After all their trouble, the youths come out equal in the game, and the fair lady walks off with another.

Wanted, a Grandmother (Vitagraph, Aug. 9).—Like so many of the Vitagraph little comedy-dramas, a deft little plot backs a deal of character, and when one adds that it is a Florence Turner film, its captivating qualities leave little room for doubt. Maurice Costello is also present with the pleasing and bewitching little Dolores. Miss Turner carries the film through with her accustomed enthusiasm and power of expression in depicting the actress out of work. Dissatisfied with meals of pickles and crackers, she concludes to answer an advertisement for an elderly companion for a small child. She makes up as a grand mother and obtains the position out of many applicants. Then comes a series of high good times with the child, with the elder brother at hand. The made-up grandmother finds that she loves him, and is about to go, when the child is taken sick. In the excitement of the moment she forgets to put on her wig, and the truth is out. The child sees to it that she does not leave, and the brother makes himself a stronger bond to hold her.

The Burglar's Weird Reception (C. G. P. C., Aug. 9).—As a trick film this proves a decided novelty and quite as entertaining and amusing. The burglar steals into the house only to be walled in by bars. He opens the safe, while the floor beneath him is being removed by invisible means, and he is knocked into another room by a huge hand coming out of the safe. At length the sides of another room come together and flatten him out as a mat. He is last seen being used as a door mat, having been crushed to earth by the outside door of the house, with his head and legs projecting from either side.

How a Letter Travels from the Great Lakes of Central Africa (C. G. P. C., Aug. 9).—The subject makes a rather novel and entertaining one, in showing the long trip of the letter through the marshes of the Nile, across the desert and at length on board a European steamer, from which it ultimately arrives into the hands of the little girl for whom it is intended.

The Little Sheriff (Essanay, Aug. 10).—While this little play is hardly as dramatic and ingenious as the general run of this particular company's work, it makes a very pleasing little subject of both appeal and character. It is also well acted, with Arthur Mackley as the sheriff and Mrs. Mackley as the widow, while Fred Church plays the role of the unfaithful friend. He is the friend, who evidently lives with the family, comprising husband and wife and little daughter. The husband dies, and while the widow is alone some time later he makes an attack upon her during the night. The child, who is a great friend of the sheriff, rushes off to the village some miles away, but falls exhausted in the road. She is found by a party returning from a dance, and the sheriff is summoned, while the woman is given protection. It might have been better had the scene showing the actual capture of the man been shown. A few days later through the instrumentality of the child, the sheriff becomes the legitimate protector of the family.

The Wandering Musician (Kalem, Aug. 9).—This is a story within a story, which is hardly a successful method in pictures unless unavoidable, since the supposed surprise at the end is rarely a surprise, and the entire composition is lacking in form, beginning only to go back and build again. This particular story is not unknown to pictures of the early days, and has not been treated with sufficient freshness to warrant repetition. The old musician with his violin appears walking up the road and is befriended by a little girl, who places a coin of large denomination in his hand. He goes home with her, where he is hospitably received by the parents, and where he proceeds to relate his story. Years before he had been happy with a wife and child, but while he was fixing his gun for a hunting trip it accidentally went off, going through the ceiling and shot his wife in the chamber above—a procedure which strikes one as rather strange. He is crazed with grief and taken to an asylum. Some years later his reason is restored by the violin, or such might be the interpretation, though the actors do not bring out the point very clearly. He then goes forth and is found by his grandchild.

The Tale of a Cat (Essanay, Aug. 9).—The complications of this bright little comedy are very humorous and ingeniously contrived, and it is likewise played with spirit, with Eleanor Blanchard as the old maid. The rival suitors are played by Harry Cashman and Howard Missimer. The lady has a cat, which seems to stand in the way of their respective love affairs. Mr. Missimer decides to do away with the cat, and relieves the lady of the animal, while it is sipping milk upon the steps. Then arises a series of most amusing complications. The lady declares that she will marry the one who brings back the cat in safety, and the experiences which the animal passes through are both interesting and unique. It is periodically lost and found. Mr. Missimer informs the lady that he has her cat in his possession and will return it. His basket is inadvertently substituted for a goose in a basket, and naturally there is quite a strenuous time when the goose arrives in the lady's drawing-room. At last the cat reaches a boy who places it in a bag belonging to the grocery boy, who delivers it to Mr. Cashman's house. He informs



Trade Mark.

BIOGRAPH FILMS



Trade Mark.

Released August 19, 1912

WITH THE ENEMY'S HELP

A Trick of Fate in the Cause of Justice

The discouraged prospector is about to give up his search for the coveted ore, when he hears his two little children praying, "Please, God, help papa find gold." Their faith gives him new hope, and their prayer is efficacious, for he does find it and so stakes the claim. Intending to register it at his earliest opportunity. While the little family is lurching at their camp, "Faro Kate" and her gambler husband ride by the claim and jump it, the husband urging Kate to go to the Claim Office and register it. Kate, who does not see the necessity for haste, is slow in starting. When the prospector returns to his "diggings" he finds the gambler in possession, and in the struggle which ensues the prospector falls and is hurt. The prospector's wife arriving at the claim, realizes the situation in a flash and is determined to win the race to the Claim Office, for she feels that the claim jumper has started for that place. By a most unique trick of fate she wins out.

Approximate length, 1,000 feet.

Released August 22, 1912

A CHANGE OF SPIRIT

The Influence of Moral Suasion

Denied by her narrow-minded father all associations except that of her chaperon, the girl, while strolling in the park, indulges in a little flirtation with a young man who is one of a couple of gentlemen thieves. A self-introduction comes when he gallantly picks up a book she has dropped. In restoring the book, he cunningly takes her handbag in order that he may have an excuse to call on her later and return it, giving her the impression that she had lost it. When he calls her father is away, and so, in a spirit of bravado, she invites him in. While there he surreptitiously secures the key to the house, intending to return later with his partner. However, upon accidentally meeting the girl the second time, he becomes deeply impressed, and the thought of his promise to his chum to enter the house that night palls. As can be imagined, the work laid out is odious in the extreme, but it is the means of causing in him a change of spirit.

Approximate length, 998 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

EXHIBITORS---Get on Our Mail List for Descriptive Circulars

BIOGRAPH COMPANY

Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago, (166 No. State Street, Chicago, Ill.)

Kindly mention DRAMATIC MIRROR when you write advertisers.

the lady that he has her cat, but the cat is again cast forth. It falls again into Mr. Missimer's hands, and the spectator is quite sure that he will be the one to deliver up the cat to the lady, but it is Mr. Cashman who finds it, after it had been thrown into an automobile by a mischievous boy. C.

The Girl at the Cupola (Selig, Aug. 8).—The plot of the picture is not always clear, but it has one or two scenes that make it exceptional, even though it will take some people quite a few minutes to find out what the whole thing is about. Jack, the fiance of Jessie, arrives to take charge of his father's factory business, and his first move is to discharge many of the old workmen to hire more expert employees. Jessie calls on one of the men who has been discharged and finds that he has an invalid wife. The girl tries to have the men hired back, but Jack's friend has in the meantime sent him some expert workmen, and a riot takes place between these and the discharged men. While the riot goes on Jessie proves her capability by keeping the furnace running, and by her loyalty wins the deep respect of all concerned, so that her plea to have the discharged men taken back finally carries weight with her fiance and the men get their jobs back again. M.

Here and There in Oregon (Pathe, Aug. 19).—For the student of engineering projects this picture will contain much that is interesting, for the spectator is shown the development of a new railroad in the Northwest, a project that has been completed after many difficulties. The views show several places of unwonted natural beauty. M.

Kittens (Pathe, Aug. 10).—The trials of Mother Cat are here plainly set forth, and while the film has no dramatic value, it will still be appreciated by many, for it shows the habits of these domestic pets, their admirable playfulness and their ability to get into mischief. M.

The City of Washington (Edison, Aug. 10).—Many points of interest in the nation's capital are here shown, including the Washington Monument, the new Union Station, the executive buildings, such as the War Department, the Treasury Building, the Congressional Library, and the National Post Office. The film opens with a view of Pennsylvania Avenue, and the spectator is then treated to a series of views that show good photography of subjects that have been selected with great care. The Capitol is presented in an excellent view that shows the surroundings of the famous building to good advantage. The view from the top of the Washington Monument is especially interesting, and among other things that should be mentioned is the theatre in which Lincoln was assassinated and the National Cemetery, with its numberless unmarked graves. M.

The Danger Line (Cines, Aug. 10).—Blanche, the wife of a busy lawyer, is thrown much in the company of a clever villain, Robert Martin, and her brother determines to cure her of her folly. He gets an actress friend of Robert's to write him a note asking that he give her a farewell dinner, and then Paul arranges that he and his sister shall be in the hotel when the dinner is served. The affair ends in a quarrel and Blanche realizes that she would have been in a dangerous position if she had continued in the friendship of Martin. She goes to her home and contemplates suicide, but when her little daughter appears she thinks better of it and decides to lead an honest life. The theme of the story, old as it is, is always interesting, and in this case it has been well acted. The story could have been more smoothly put together, and perhaps the producer could have furnished more interesting sets, but in the main the acting is capable and the story is not too obscure. M.

A Messenger to Kearney (Selig, Aug. 12).—The story is the familiar one in which the girl is being forced to marry an unconsenting suitor and is rescued at the last minute. Scenically it is well equipped, and its performers have acquitted themselves in a pleasing way. The logical rendering of the theme is another item that may be set down in its favor, and as a connected whole it is pretty certain to hold the interest of the majority of those who see it. Three frontiersmen come upon a party of well-to-do Mexicans and are invited to dinner. In the merrymaking that follows Clay, the messenger, wins the regard of Isabel, a fact which arouses the anger of the suitor whom the father favors. Clay has to proceed along his way with a message to General Kearney, and he, with his two companions, is pursued by a band of Mexicans, who are easily repulsed in a very brief encounter. Isabel's father then delivers the ultimatum that the girl must marry Palo in four days. The girl sends an Indian messenger after Clay, who receives her appeal just after having delivered his message to Kearney. He immediately sets out with a force of seven or eight men and reaches the Mexican's home just a minute or two before the ceremony was to be performed. Clay then becomes the hero of the day by carrying off the girl. M.

Broncho Billy's Last Hold-up (Essanay, Aug. 13).—Unusual in its ending and acted capably by a well balanced company, the film is one of more than average merit and promises to prove popular. G. M. Anderson is featured in the picture, and his performance is a smooth one, even though his tendency to take the center of the picture so often may not meet with the approval of all spectators. Broncho Billy gets himself followed by the sheriff and his posse by reason of his having stolen money from another man, and in effecting his escape he lends aid to a mother and her daughter who are making their way to


their home in a covered wagon. Here they conceal Billy when the officers happen along. At night he calls at the house to which the women were headed and finds both ill. Broncho Billy goes down the trail, holds up the stage coach and compels everybody in it to leave. Then he drives the horses to the home of the women, places them inside and goes to a doctor's house. Just as he is alighting from the driver's seat the posse arrives within shooting distance and Billy is mortally wounded. But the lives of the girl and her mother are saved, and the genial bandit dies with the satisfaction of knowing this. Veda Bertram is the girl, Mrs. A. Mackley her mother, William Fode the sheriff, Fredrick Church the doctor, and Arthur Mackley the stage driver. M.

The Inner Circle (Biograph, Aug. 12).—It is a powerful story, well produced and further ornamented by careful and effective work on the part of the cast. Each step of the drama is smoothly worked out, and the situations are powerful and intensely interesting. The Inner Circle is a sort of Black Hand band which demands \$5,000 from a wealthy man. The money is to be placed beneath a rose bush in his front yard, but the wealthy man becomes defiant and reports the matter to the police. In the band of Inner Circle members is a lonely widower, and when his presence is demanded at one of their meetings he gives his little child into the care of a woman. At the meeting the members plan revenge and the widower is chosen as the man to blow up the mansion with a bomb. His child, in the meantime, having wandered away from its guardian, is slightly injured by an automobile, and, as fate decrees, is taken into the rich man's house by his daughter. After the fuse of the bomb has been lighted the widower is caught by the waiting police officers, who, ignorant of the presence of the explosive, take the wrong-door into the same house. There the frenzied man discovers his little child, explains the matter of the bomb, and rushes wildly out in an attempt to prevent its explosion. He saves the inmates of the house, but the explosion occurs just as he is about to cast the bomb aside and he himself meets death. The rich man adopts the child, and the film ends with a scene showing the widower's deserted cottage. The situations could easily have been overdrawn, but each detail has been cleverly handled and the picture is one of more than ordinary value. M.


The Tyrolean Doll (C. G. P. C., Aug. 13).—For an exquisite and dainty little fantasy this film proves especially captivating and is presented in such a way that one easily catches the spirit of the little comedy and joins in with the humor of the concept. It is decidedly well played, and the method strikes one as more American than European. The actress playing the toy-maker's daughter, and who takes the place of the broken doll, is especially delightful in her pert and dainty interpretation of the manikin. Her father has discovered a device whereby he can make manikins as true as life and life size. A wealthy man, bored by the little which life gives him, orders one made. It must be a dainty blonde, and the toy-maker uses his daughter for a model. Just before it is to be delivered the unruly assistant makes love to the daughter and is repulsed by the girl. The father orders him from the shop, and in his rage the assistant destroys the manikin. The daughter takes its place, and in a delightfully amusing and characteristic scene has a flirtation with the wealthy young gentleman, who is so easily bored. He obtains a kiss, and it was so very acceptable to him that when he learned that she was not a manikin after all he took another, and the lady or her father did not object. C.

The Heart of Esmeralda (Vitaphone, Aug. 13).—Country life and atmosphere prevail in this film to a delightful degree both from the backgrounds chosen and from the character displayed in the portrayal of the actors themselves. It is not, however, a film that makes its points with clean-cut dramatic precision. The introduction is rather badly composed and hardly arouses the interest of the spectator as it might. The true character of the accepted young man should have been indicated before and thus heightened the effect of the film. It is, however, a picture of much character and interest. A young woman of letters visits the country for atmosphere, and while there becomes interested in the love affair of Esmeralda. She concludes that the young man of Esmeralda's choice is not good enough for her, and proves it to the girl by making an appointment with him. He makes advances of love to her, and his perfidy is discovered by Esmeralda. She then accepts the more serious, true-hearted youth, most sympathetically played by Ralph Ince. Helen Gardner is the writer. Edith Storey plays Esmeralda with much conviction, and J. W. Morrison is the sickle youth, while Teft Johnson and Rose Tapley are the parents of Esmeralda. C.

The Wayfarer (Selig, Aug. 13).—The interest which this highly entertaining Western story creates is a compliment to the cleverness of its construction, the truth of the acting, and general grasp of detail. It is a picture of excellent atmosphere and one whose dramatic evolutions are carefully presented and thought out. The cast is a capable one, including William Duncan as the injured ranchman, Myrtle Stedman as his wife, and Rex de Rosselli as Pedro, the outlaw. The story opens with a scene in which a round-up of cattle is shown. During the round-up a young ranchman is injured by a falling stone and is taken home to his wife. Some months later, while he is convalescing, the accident insurance



LUBIN FILMS



Released Monday, August 19th, 1912. Length, 366 feet.

THE HOBO CLUB

A clan of hoboes meet in Philadelphia and the Treasurer promptly collects unpaid dues of one to three cents. Ten cents is voted for refreshments. The Comptroller Department send for beer, but a hole in the growler causes the amber liquid to be spilled all over the sidewalk.

Released Monday, August 19th, 1912. Length, 679 feet.

WON AT HIGH TIDE

George Jones wheels Papa Brown's rolling chair down to the water's edge when the tide is rising and refuses to rescue the old gentleman until he consents to give him his pretty daughter.

Released Wednesday, August 21st, 1912. Length, 1,062 feet.

THE CONVALESCENT

Harry Devereux, a young millionaire, expecting to die of consumption, proposes a formal marriage with Alicia Chambers, who is engaged to his dear friend, Philip Holden, that they may marry after his death and enjoy his fortune. Devereux, after the marriage, recovers, and Holden proposes that Alicia shall elope, but, realizing the superior worth of her legal husband, she fills the bond.

Released Thursday, August 22d, 1912. Length, 1,054 feet.

THE NEW RANCH FOREMAN

A very powerful dramatic story in which a Murderer and Outlaw is outwitted in his attempt to secure a big bunch of money from a Widow, owner of a ranch, and how the worthy foreman earns his title to the Widow's daughter.

Released Friday, August 23d, 1912. Length, 842 feet.

WORK IN A U. S. ARSENAL

An interesting picture, giving scenes of Uncle Sam's workshops.

Released Friday, August 23d, 1912. Length, 213 feet.

A WATER FIGHT

A comedy, with water playing a leading part.

Released Saturday, August 24th, 1912. Length, 1,060 feet.

THE GOVERNMENT TEST

A very dramatic story describing a Government Test of a device to stop a runaway train. A conspiracy to wreck the test train, and how a president of one of the competing lines saved the train from plunging into the river from a broken bridge.

EXTREMELY BEAUTIFUL ONE and THREE SHEET POSTERS of our PHOTO-PLAYS, printed in FIVE COLORS can be obtained from the A.B.C. COMPANY, CLEVELAND, OHIO. These handsome bills will offer a GREAT ADVANTAGE to your Theatre.

LUBIN MANUFACTURING COMPANY
 Model New Studios, 30th and Indiana Avenues, Philadelphia, Pa.
 Chicago: 266 N. 6th Ave. London: 94 Wardour St. Berlin: 35 Friedrich Str.

CURRENT PRODUCTIONS BY EDISON DIRECTORS

J. SEARLE DAWLEY

The Relief of Lucknow
The Lord and the Peasant
In His Father's Steps

NEXT—Believe Me, If All These Endearing Young Charms—Sept. 6

ASHLEY MILLER

When She Was About Sixteen
Dangerous Lesson
Street Beautiful

NEXT—Mr. Pickwick's Predicament—Aug. 31

C. JAY WILLIAMS

The Crouch
Margery's Diamond Ring
Holding the Fort

NEXT—The Triangle—Sept. 3

HAROLD M. SHAW

The Sketch with the Thumb Prints
The Librarian
The Harbinger of Peace

NEXT—The Cub Reporter—Aug. 23

EDWIN AUGUST

LEADING MAN

Lubin Manufacturing Co., Philadelphia, Pa.

Address MIRROR, or care the above.

money arrives and is put away by the wife. The act is seen by a certain Pedro, an outlaw, who immediately asks for lodgings for the night. His request is granted, but as he is about to steal the money the wife appears and prevents the crime by using the lasso upon him. He is bound and tied, while the husband is left in charge, holding him under cover with the revolver. He goes to sleep and the outlaw is about to obtain the advantage, by burning through the ropes with a red-hot poker, when the wife returns with the sheriff. It is an exceptionally well organized picture. C.

The Little Keeper of the Light (Kalem, Aug. 12).—The little keeper of the light is the precocious grandchild of the old light-keeper. One feels that the film might have been more enjoyable had an older girl played the part, as the things required of the infant seem a little too much for so small a child. It no doubt makes the film more sentimental, but it hardly adds to its truth. The sea backgrounds and the life are capably suggested. The child is attacked by her grandfather's enemy before his return to the island where he kept the

light. The man binds the little girl, but the grandfather returns in time to prevent serious injury. There is a struggle, in which the light-keeper sends the man over an embankment. Other shoremen coming upon the scene befriend him and make a charge against the light-keeper. A committee from the Government is sent and is about to lay the charge on the old man, when the little granddaughter comes in with a signed confession from the man who had attempted the villainy. At no place is the picture lifted above the mediocre. C.

Holding the Fort (Edison, Aug. 14).—A more humorous little character comedy than this one by Bannister Merwin would be hard to find, for it is not only built on a rather original idea, but the situations and complications have been realized with a deal of wit. Alice Washburn gives a very amusing and suggestive portrayal of the stubborn leader of the ladies' convention, while Edward Bouie as the young groom also proves himself a very capable light comedian. Henry Tomlinson is the cashier and Frank A. Lyons the room clerk, while C. Jay Will-

lams, the director, is responsible for the good effect of the whole. While at the station the new groom telegraphs ahead for a room. The newly married couple are to arrive separately, so that they may escape their friends. There is a mix up of telegrams by the cashier and the room clerk, and a lady speaker of the convention, to be held in the city, is assigned the same room as the groom. During his absence she arrives and is taken to the room by the cashier. The groom returns to find his room appropriated by the determined maiden lady. A merry war arises between the two to see which shall occupy the room, until the bride herself arrives. There is a spill of rice from some clothing, and the lady of the convention immediately recognizes a newly married couple and departs with as much precision as she had exhibited in staying. The battle royal between the lady and the groom is fraught with much humor.

Silver Wing's Two Suitors (Pathe, Aug. 14).—This Indian tale has been delivered with character and charm, and not only succeeds in creating a series of artistic views but is well put on and acted as well. At the end there is a rather interesting and sensational struggle, in which the Indian and his squaw go over a length of rapids. Silver Wing is loved by one of the tribe, who is already married to another, though this fact might have been established sooner in the drama. He has a quarrel with a brute from another tribe, who invades his hunting grounds. A struggle follows in which the enemy gains the bird over which the fight took place. The victor returns to his tribe, who realize the enormity of his crime and who repair to the other tribe with gifts of recompense. The chief falls in love with Silver Wing and the bride is taken to his wigwam. She is followed by the rival, who in his turn is pursued by his squaw. Silver Wing is captured, but manages to escape by the interference of the squaw, who again follows her lord and prevents him from upsetting Silver Wing in her canoe. She is rescued by the chief, but the other two go over the rapids to their death.

Bunny and the Dogs (Vitaphone, Aug. 12).—This film is evidently for the purpose of introducing a dog kennel, where some prize collies are kept. Bunny visits the kennel. It would seem that the film might have been more successful as an industrial subject showing the life and treatment of the dogs.

Ingenuity (Vitaphone, Aug. 12).—The manner in which the two children in this film overcome their competitor across the way, when the Indian cigar sign draws the trade away from their sick grandfather's store to the one employing this drawing card, makes a clever and charming little story. The little comedy has been carefully put together and presented with an excellent conception of the requirements of the story. Adele De Gaudy and Kenneth Casey play the leading roles, but they are hardly the charming child actors they have been in times past, because they have borrowed rather too much artifice from their adult colleagues, and Kenneth is hardly quite that kind of a boy. Besides, as is frequently heard among the comments of the spectators, he needs a hair-cut. Their grandfather is sick, and when the store across the way attracts by its new Indian cigar sign, the little girl makes up as an Indian and stands out in front of the store. A politician in passing stops to make a speech, and takes a cigar from the little girl's hand. The crowd follows and goes into the store, where they make innumerable purchases of cigars. The religious scene at the end where they all gave thanks seemed out of atmosphere with the rest.

Vultures and Doves (Vitaphone, Aug. 14).—In unfolding the wrongs caused to a friendless widow and her children by a fraudulent corporation, this film succeeds in presenting a most strong and vivid portrayal of life, and the producer is to be complimented for not permitting it to run into the commonplace. Its conclusion is logical and symbolic of life and therein is its charm and conviction. Julia Swayne Gordon exhibits her usual virile treatment in the expression of the character, and the rest of the cast is likewise capable. After the death of her husband the widow, in spite of the concern of her bankers, invests her money in a fake concern. The bankers inform the Government, and a detective disguised as an old Grand Army man makes a raid upon the office. Thus the widow loses her all, and gradually falls into the lowest poverty, at last dying, all the result of a fake corporation. The care displayed in detail is particularly noteworthy in showing how such an office might be conducted, with the exception of the carelessness with which valuable papers were handled. Nevertheless the picture in its entirety leaves the impression of a strong and convincing life lesson.

The Minister and the Outlaw (Lubin, Aug. 12).—An unusually clever story is given in this film, with a pretty love tale and more than ordinarily beautiful Western scenery. The acting is fully up to the high plane of the rest of the production, the film being one that will gain many admirers. Red Bill, a cattle thief, is wanted by the sheriff of Red Dog, who communicates with the sheriff of an adjoining county and learns that a man answering that description is in his district. The first sheriff adopts the disguise of a minister and proceeds to the neighboring county where he sits up Red Bill. The latter is in love with Helen, the sister of one of his gaming companions, and the "minister" also falls in love with her. This makes the bad man furious and he vows before the crowd that he will make

"that minister marry me to Helen," who, by the way, cares nothing for the cattle thief. With pistol drawn, Bill sets out to accomplish this, but though he has the drop on the disguised sheriff, he does not maintain his advantage very long, for the supposed minister soon has him covered with a revolver and locked up in the local jail. Just as a matter of completing his success the visiting sheriff then gains the girl's consent to marry him. Besides departing a bit from the conventional in the matter of story, it also scores in the spontaneity with which the performers have done their work. Charles Wheelock is the sheriff of Red Dog, Fred Obeck the cattle thief, Edgar Jones the sheriff of Dupree, Clara Williams, Helen, and Gus Mansfield her brother.

The Stubbornness of Youth (Lubin, Aug. 14).—A sprightly comedy that has a good many merits and little to criticize should certainly prove a winner in the world of pictures and that is the case here. Novelty as to ideas is lacking, but there is much to commend, such as smooth, consistent work on the part of the actors, an even story and a production that fits the story. Two old college chums meet and show each other their children's pictures. One has a daughter and the other a son and both agree that a marriage between the young people would be a very good idea. Individually, the subject is broached to the boy and the girl and each, without ever having seen the other, flatly refuses. The fathers then scheme to have them meet accidentally, a matter which is accomplished by the old trick of the dropped parasol. Having seen that the young people are interested in each other, the fathers, who during the incident have posed as strangers, slip away and leave the couple on a bench for a long talk. They become lovers and when both fathers apparently object they plan an elopement. This is easy for them to accomplish and they come back to the home of the bride married, to find the two old college chums playing chess and as happy as larks over the match. The acting is done naturally, no part of the production being forced or overdone.

An Adamless Eden (Essanay, Aug. 15).—A lively little comedy that nobody can object to, and one that requires little effort as to the following of its plot, is presented in a pleasing manner in this film, even though one will find it slightly difficult to believe the idea possible. But few will quibble over that fact as long as they can get twenty minutes of enjoyment out of the doings of one man and five girls, who have nothing to do but kill time and who prove to be executioners of no mean ability. At Marston Inn, a Summer resort in Wisconsin, are five young ladies, who have no male portions of the scenery to entertain themselves with, in consequence, are having a rather tiresome time of it. An item in a paper-telling of Prince Augustus Busch, who is tramping for his health in that vicinity, attracts their attention, and when they see a traveler on the road they are sure it is he. Sure enough, when they get him to the inn he registers under the name of the prince. In a trunk that is being held for an unpaid bill he finds an outfit, and from then on the girls vie with each other to see who shall get the most of his company. The initials, A. B., on his small luggage make his case stronger; but one day a woman recognizes him as Adam Boob, who has escaped from a sanatorium, and she tells his father about it. The father and an attendant arrive at the inn to take charge of Adam, just after he has been accepted by Eva, one of the girls, and an embarrassing scene follows. But the girls are not entirely destitute, for the real prince arrives that afternoon. Adam certainly has a splendid time on no money while the girls are under the impression that he is a nobleman. William Mason is Adam Boob, Joseph Allen his father, William Walters the doctor, Helen Dunbar Mrs. Marston, Beverly Payne the waitress, Eleanor Kahn the "bell hop," Mildred Weston, Martha Russell, Lillian Branscombe, Miss Friend, and Ruth Stonehouse the girls, Eleanor Blanchard a spinster, and Dolores Cassinelli an automobile tourist.

An Interrupted Elopement (Biograph, Aug. 15).—A sterling comedy in which the angry father is finally outwitted is introduced in the film, with much clever acting and amusing situations. Father objects to the young man because he thinks he is a milkop, but the boy's friends suggest an elopement, in which they promise to aid. The youth arranges it with the help of a maid, but the father finds his note and rushes off to the minister whom the young man has engaged. His friends hear about this, leave the couple in the road and ride to the clergyman's house, resolved to bring him to the spot by force. When the rap on the door is heard the father responds, and as soon as he opens the door a bag is placed over his head and he is rushed back to the couple. The mistake is there found out, but the biggest of the youth's friends allows himself to be knocked down by the would-be eloper, and this feat of prowess has such a good effect on the father that he consents to the marriage. The comedy is not overdrawn and the effect is most inspiring.

The Tragedy of a Dress Suit (Biograph, Aug. 15).—The spectators will consider it more of a comedy than a tragedy, but to the young man most concerned it must have been tragic indeed. He is down and out when a friend introduces him to an heiress, with whom he makes a decided hit. On their second meeting he is invited to her house party and accepts. He is on very bad terms with his boarding-house keeper on account of failure to pay his bills, but the man possesses a dress suit which the

THE HOUSE OF SELIG

Sept. 2d

As the Fates Decree

An exceedingly dramatic picture depicting the fate of one man who trifled with love. Set in the city, country and at the seashore.

About 1000 feet

Sept. 3d

An Equine Hero

The wonderful story of a girl and her all but human horse. By far the best equine picture of the season. The kind of feature that you have been looking for.

About 1000 feet.

ON THE WAY

"Kings of the Forest"
"Monte Cristo"

Sept. 5th

Sergeant Byrne of the N.W.M.P.

A Western drama of the unusual sort. A story of the days of the Northwest Mounted Police and bootlegging along the Canadian border.

About 1000 feet.

Sept. 6th

Circumstantial Evidence

The human heart interest story of a triangular love affair which comes to a dramatic climax. A right good story and excellent action. The principal scenes are laid in the Colorado State Penitentiary.

About 1000 feet.

THE SELIG POLYSCOPE CO.

20 East Randolph Street
CHICAGO, ILL.

SEND IN YOUR NAME.
SELIG BULLETINS
SENT FREE.

★ MELIES ★

WESTERN PICTURES

Release of August 29, 1912

HIS PARTNER'S SHARE

A STORY of the gold prospectors. Paul and Ray make a lucky strike and fate seems to play into Paul's hands for Ray, slipping from a cliff, falls to his death on the rocks below. Paul, selling out for a large sum, retires to the city to enjoy his wealth. Ray, however, was not dead and is nursed back to life by the strangers who found him. Penniless and desperate the pictures graphically show how Ray chanced to find Paul and how the great wrong was righted.

Approx. length 1000 feet

★ G. MELIES, 204 East 38th Street, New York City ★

gay Lothario decides to borrow for the house party. In that single evening he presses his suit to such good advantage that he becomes engaged to the heiress, but a few minutes later the boarding-house keeper, who has discovered his loss and learned from other boarders where the society man has gone, dashes into the house and takes the clothes from his back. There is a general fainting spell, but every one comes in time to witness the downfallen hero retreating clothed in a Japanese screen. The

performers have been very successful in getting the idea over.
The Baseball Industry (Lubin, Aug. 15).—The film is of educational value to fans who wish to know the first step in the chain of events that leads to world series—the making of balls. The process is pictured in all of its stages, winding by machinery, cementing, hand winding, weighing, pressing, stamping out covers, hand sewing, placing trade mark on balls, and wrapping up in paper and tinfoil. The picture then goes

SPECIAL FEATURES

Pathe Feature Reel Full of Interest

TWO
REELS

FIRE AT SEA

AUGUST
26th
1912

Nothing is more thrilling than a story of a ship adrift at sea, especially when it is accurately and dramatically played, as by the well known Pathe Company

August 19, 1912

RIP VAN WINKLE

In Two Reels

Vitagraph Feature Films which give Robert McWade, Sr., the opportunity to display his art in famous leading role

August 12, 1912
CINES

Rameses, King of Egypt

Romance in the Days of the Splendor of the Pharaohs

Two
Reels

July 29, 1912
PATHE'S

Don Juan and Charles V

A Wonderful Old World Story of Life at the Court of Spain (Colored Film)

Two
Reels

July 22, 1912
KALEM'S

Siege of Petersburg

A Masterful Presentation of the Civil War Period

Two
Reels

July 15, 1912
VITAGRAPH'S

The Money Kings

A Vital Subject Superbly Handled by These Competent Players

Three
Reels

July 8, 1912
PATHE'S

The Adopted Child

A Film Full of Human Interest and Intense Heart Throbs

Two
Reels

July 1, 1912
KALEM'S

Tragedy of the Desert

A Faithful Portrait of the Romance and Tragedy of the Son of Sand

Two
Reels

June 24, 1912
PATHE'S

A Nation's Peril

An Exciting Film With a Marvelously Thrilling Boat Explosion

Two
Reels

June 17, 1912
VITAGRAPH'S

The French Spy

An Enthralling Story of Military Life in Real Vitagraph Style

Three
Reels

June 10, 1912
EDISON'S

Martin Chuzzlewit

Dickens' Famous Characters are Brought to Life—Perfect

Three
Reels

June 3, 1912
PATHE'S

The Orleans Coach

A Mystery Story, Fascinating to the Very Last Foot of Film

Three
Reels

GENERAL FILM CO.

on to show the new ball park of the Philadelphia Athletics, a number of Connie Mack's stars, battling practice, the whole team in action, and the raising of the 1911 pennant.

The Tents of Asra (Selig, Aug. 15).—There is much of the poetical present in this Oriental subject, and it is seldom that a film of this nature creates such a true atmosphere of the East, both in the magnificence and truth of the settings and the presentation by the players themselves, who have brought much character into their respective roles. The construction of the drama is also particularly smooth and graphic, bringing out the story in vivid clean-cut outline. The backgrounds of the desert and the towering mountains in the distance make most imposing groundwork for scenes. The sheik of Asra is captured by another ruler, and made to serve as slave in the court. He is enamored of the sheik's daughter, and dares to tell his love. It is at first spurned, until the lady sees the suitor of her father's choice. Then she remembers the noble slave's declaration that he would die for her. She bids him kill the suitor by writing him a note, though it is understood that the ladies of the harem are not highly educated. He receives the note, however, brought by the maid, and sets forth to commit the deed. He is not successful, and is cast behind bars. He is rescued by the lady herself, who has become convinced of her love for him. Together they escape on a camel and reach the tents of Asra across the desert, where the sheik is no longer slave.

COMING PICTURES.

Brief Descriptions of Coming Releases for Ready Reference.

George Kleine's Programme.

Aug. 27, *The Bride of Lammermoor*. Cines, a romantic tragedy based on the classic old Scotch tale.

Aug. 28, *The Golden Curl*, Eclipse, a thrilling detective story with a well-laid plot, in which a tress of hair plays a prominent part in solving the mystery.

Aug. 31, *Richard*, The Lion-Hearted, Cines historical drama, based on Scott's famous classic, *The Talisman*, containing some vigorous battle scenes, and notable costumes, and backgrounds.

Pathe Freres' Releases.

Aug. 26, *Pathe Weekly*, No. 35, dealing with current events, and a special feature subject, *A Fire at Sea*.

Aug. 27, *A Prince of Israel*, a biblical drama in colors.

Aug. 28, *The Live Wire*, an Indian-American drama.

Aug. 29, *The Detective's Desperate*

Chance, a Western-American drama, and on the same reel an acrobatic film, entitled *The Armless Wonder*.

Aug. 30, *The Musketeer's Love*, a colored historical drama.

Aug. 31, *An Aeroplane Love Affair*, an American comedy.

Meliance Releases.

Aug. 24, *North of 53*. It carries one from the quiet farm to the wilderness, and proves the way of "there's no law of God nor man goes north of 53."

Aug. 25, *The Secret Service Man*. A story of international politics and intrigue, includes sensational feats of daring and races between every possible kind of speed vehicle. A parachute drop from an aeroplane of 3,500 feet breaks the record.

Sept. 4, *For Love of Her*. A story of canal boats, unusual love and sacrifice. What won't a man do for the sake of the woman he loves?

Majestic Releases.

Aug. 25, *A Corner in Kisses*. A comedy with an interesting story abounding in amusing situations.

Aug. 27, *The Disputed Claim*. A drama full of action and intensity, containing great dramatic situation.

Sept. 1, *The Chaperon*. Something new in comedy, introducing clever artists and pretty girls.

Sept. 3, *Mabel's Beau*. A comedy with an appeal.

Sept. 5, *The Pleasures of Camping*. The trials of a couple of "tenderfoots" living the simple life. On same reel, *Willie's Dog*. Amusing and interesting.

Sept. 10, *Lola's Sacrifice*. A drama with an idea in it. A gypsy girl's wild nature and passionate love dominated by her womanly tenderness and self-sacrifice.

Melies to Tahiti.

Gaston Melies, whose name is always associated with the Melies Western pictures, is taking a company of players to Tahiti, where a series of motion pictures depicting life in the South Seas will be taken. The company, which sailed on the *Manassas* recently, carries sixteen players and camera men, and it is expected that they will remain in that locality for about a year. Mr. Melies has become convinced that the public is tiring of the Western subject, and through this expedition he hopes to present new features.

COMMERCIAL MOTION PICTURE COMPANY.

Edward M. Roskam has resigned for the Universal Film Manufacturing Company to establish the Commercial Motion Picture Company, which will have offices at the Exchange Building, 145 West Forty-fifth

Street. The company will make a specialty, it is stated, of educational, scenic, local, and industrial pictures. Mr. Roskam has been associated with the Imp Company since Carl Laemmle first started in the manufacturing end.

FIRST SHOWING OF OLYMPIC GAMES.

Friday evening, Aug. 23, Managers Worth, Luescher, and Charles B. Williamson will show a two-reel film of the Olympic Games taken at Stockholm, Sweden, between the acts of *The Home Maid*. The American team of world's champions will be the guests of the managers. Mayor Gaynor of New York, and many other prominent people will be present. The films were made by the Gaumont Company.

SELIG FORCES SCATTERED.

The acting force of the Selig Pacific Coast studio is just now scattered widely through the wilderness of California, all the way from the islands of the sea to the San Bernardino Mountains. The regular summer campaign of exploration for beautiful scenery is under way. While Director Colin Campbell is encamped with a company in the interior of Catalina Island, Robert Rosworth is directing a company in the lofty forests of the San Bernardino.

STUDIO GOSSIP.

WILLIS L. ROSARDS, writer for the Lubin California company is on his way back to the studio at Los Angeles. With him will go young Willis junior, who recently made his first public appearance at Weehawken, N. J. on Aug. 5, tipping the beam to ten pounds.

EDWIN AUGUST, who has recently joined the Lubin Company as a leading man, gave a reunion party on Saturday, August 10 in the Blue Room of The Bellevue Stratford Hotel, Philadelphia, in honor of his leading lady Ormi Hawley and his director Leland B. Carleton. Among the guests present were Marion Barney, and Charles Palmer of the Orpheum Stock Co.; Nancy Gail, Charles Compton, Edward Whitting, Arthur Clifton, Irene Starr, Mae Polly, Veronica McFadden, Dalford Davis, and a number of Mr. August's friends from the Pen and Pencil and Mask and Wig clubs. Director Carleton was the toastmaster and

Scenarios Wanted

DRAMAS
COMEDIES

AND

COMEDY-DRAMAS

Big Prices Paid for High-Class Stuff

SOLAX COMPANY

Lombard Avenue, FORT LEE, N. J.

MISS ORMI HAWLEY

LEADING WOMAN

Lubin Stock Co., Phila., Pa.

CLASSIFIED M. P. ADS.

RATES, CASH WITH ORDER:

30 words, or less cost, 25c. Additional words 1c. each. Four-line orders will include a full insertion, free of charge, on request.

10 CENTS PER FT.—Local Motion Pictures, anywhere any time. Special Special Film Mfgs. Co., Inc., 245 W. 35th St., N. Y. C.

WANTED—Every EXHIBITOR to send for list of Films, Comedies, Tragedies, etc., etc. Anything in the Moving Picture line. Southern Film Exchange, No. 311 Grandy Street, Norfolk, Va.

with the assistance of Marion Barney introduced the Snake Dance. Mr. August gave a number of recitations while Miss Hawley sang and rendered a number of selections on the piano. All declared the affair a most enjoyable one.

KATHLYN WILLIAMS, leading woman of the Selig Polyscope Co.'s Chicago studio, won a ladies' watch and chainette by her prowess at golf last week. Miss Williams is an ardent follower of all outdoor sports and plays golf at every opportunity.

Kindly mention DRAMATIC MIRROR when you write advertisers.

Reviews of Universal Films

Babette (Gem, Aug. 13).—This makes a rather absorbing and interesting tragedy played among characteristic backgrounds and as carefully put on. The action of the drama as a whole, however, is rather swift and hurried for the best effect, as it does not permit the spectator to gather the full import of the situation and is perhaps too full of fury to strike one as exactly real. It would also seem that the character relation might have been shown with somewhat more care, and an indication of just what the whole thing was all about would have been likewise acceptable. Who was Babette and at what were her people enraged? She is seen at first restraining her people from violence. She is evidently in love with a certain cavalier, who is sought by the mob and loved by a certain Cecil, who has informed Babette of her love. In spite of her jealousy Babette saves the man from the mob and enables the lovers to escape. When her treachery is discovered by her people she is strangled by the leader. The scene is perhaps true to life, but more discretion might have done away with the necessity of attempting to smooth things over by quoting Scripture.

How He Made Good (Bison, Aug. 20).—A rather conventional and oft-repeated Western play, but one with good scenes and photography. It is the burden of this film, which has the usual ride of the cowboys and many other little things that the Western melodrama would not be complete without. However, it does not jar on the senses and will, therefore, be the subject of appreciation. The holder of a mortgage asks his unfortunate victim for his daughter's hand, and in return he will burn up the mortgage. The Westerner consults his daughter, who promptly refuses to consider the offer, and then the money lender becomes threatening. At this time a rich Easterner, who has a nephew who is a sport, puts him out of his house, and the young man goes West to start a new life. He meets the girl, and they fall in love. The mortgage holder, noticing the growing friendship between the young people, becomes even more angry, and when opportunity offers he shoots the young man, but does not seriously wound him. The injured one, taken to the girl's home, has his wound dressed, and then, when the mortgage is about to be foreclosed, he gets a telegram announcing that his uncle has bequeathed him his entire estate. This, of course, places the mortgage holder very much *hors de combat*, for the young cowboy takes up the debt and is married to the girl by the minister whom the money lender has brought in the hope of winning the girl.

A Stubborn Cupid (Nestor, Aug. 23). The ranchman's daughter, mourning the death of her white donkey, has three suitors. All of them propose and she announces that she will marry the man who will bring her another white donkey. They all start from scratch in the search for the coveted animal and have a stirring time before the result is announced. One cowboy swaps his horse for a real white donkey, another buys a black one and paints it, while the third makes a try with a white ram which does not get in the points at all. He is, therefore, left in the cold for a time. But the owner of the white donkey cannot get him to move and finally has to abandon him, and the animal wanders away to the one who presented the ram. Meantime, the painted donkey has been brought up for inspection, but while the cowboy is inside the house another one of the trio comes up and washes the paint off. The only remaining bet now is the real white animal, which its fortunate owner finally gets to the girl's house by arranging a few wisps of hay a short distance ahead of its nose. And this man wins the girl. The film is quite a funny one, with several amusing situations. The stubbornness of the donkeys is part of the comedy and the picture should draw many laughs.

White Dove's Sacrifice (Gem, Aug. 20).—The old tale of the white man winning an Indian maid and then tiring of her is again set forth, the excuse no doubt being to show some scenes that are picturesque, as all views of canoeing Indians are. Black Owl, an Indian brave, gives White Dove the sacred necklace of his forefathers as a token of his love. Then the white man comes and in running through the forest he sprains his ankle. The friendly redskins take him to their camp and heal the limb, and in the course of his convalescence White Dove falls in love with him. When the limb is once more sound, she takes off the sacred necklace and elopes with the white man. Tom's parents resent the fact that he has married an Indian, and the young man himself soon tires of her and becomes interested in his former sweetheart. White Dove notices this and runs away, clad once more in her primitive costume. A year later she finds herself unable to support her baby and decides to return it to its father. She starts out with the child and is seen by Black Owl, who, just as she is giving the baby to Tom, shoots her. And her sacrifice being complete, Black Owl surrenders her to the keeping of the Great Spirit.

A Child to the Rescue (Relair, Aug. 18).—This drama of Parisian society life introduces the always spectacular gentleman burglar, and the story with which the film is supplied is in general well done, with a rather novel ending and some very

fair acting. The production is a smooth one, with rich settings and a logical presentation. Jovy, a coffee merchant, leaves his wife and child at home when he is called away to attend to his business in another city. His wife becomes bored and sends for Burnillo, who poses as her friend, but who is really a society crook. Burnillo goes to her home, makes an inspection of the premises and then pretends to be violently in love with Madeline, with the result that he is sent from the house. He later comes back with his burglar's tools, after the mother and her child have retired, and proceeds to rob the house. The child hears him and wanders into the room where the crook is working. The man blinds and gags the little girl, but while he is at work on the safe the child drags itself to its mother's room and warns her. Together they steal out and hold up Burnillo with a revolver. He tries to blackmail the woman with her letter to him, but the child again helps out by stealing his revolver and then Burnillo is forced to give up the letter and the jewels he has taken from the safe.

Wanted, a Wife in a Hurry (Relair, Aug. 20).—The comedy element in this film draws its chief attractiveness from the horseplay indulged in by a party of "young bloods" in an attempt to get for one of their number an increase in his allowance from a rich aunt. The woman writes to him that his bills are beyond reason and that his allowance will not be strengthened until he is married. At the suggestion of one of his friends he writes and tells his aunt that he is married, and then dips once more into the giddy whirl. The aunt, delighted, writes that she is coming to meet his wife, and the young man has just about an hour to secure that individual. After being turned down on two legitimate proposals he demands that his friend Baxter shall pose as his better half while his aunt is visiting him. Mrs. Baxter is away, and they rob her wardrobe, later going to the nephew's house where Baxter is transformed. But Mrs. B. returns unexpectedly, learns of the theft and notifies the police, who find a clue in the shape of a garment dropped by the four near the fence at Freddie's house. A search of the house reveals the unlucky Baxter, but the police, after hearing the facts of the case, prove good fellows by making no arrests, although Mrs. Baxter attends to her boisterous husband in approved fashion. And, after all, auntie telegraphs that she has been detained and cannot come until later, so that there is no immediate need of a wife for Freddie. The idea is in itself an interesting one but the playing at times is coarse.

The Alibi (Nestor, August 21).—A family of three are homeward bound after a successful trip to the gold fields, but they are in the middle of the desert when their water supply runs out. They meet an outlaw Lem Kid, and in exchange for water he takes their entire supply of gold. They reach home heartbroken, and at the same time Lem Kid is being sought for a bank robbery that is said to have occurred at the exact hour when he was selling them water in the desert. The sheriff and his posse get on the trail of the outlaw, but in the chase he is wounded and falls down an embankment where the officers overlook him in their search. The little girl of the family whom he took advantage of finds him and takes him to their home, pleading so hard with her mother that the latter takes the outlaw in and dresses his wound. Knowing that he is fatally injured, Lem Kid prepares a statement in which he leaves the family their own gold and his, honestly earned, and states his alibi on the day on which the robbery was committed. The posse finds him at the house and manacles him, but after repeating his claim of innocence he dies and the alibi is sworn to by the prospector. There is much needless emotional acting in the picture, but it has good scenic effects and will no doubt hold the interest of many spectators.

When The Heart Calls (Nestor, Aug. 19).—Almost the exact theme of this picture was used only a short time ago in another Western film. The acting is satisfactory and many of the scenes are good, so that as a whole the film is not to be taken too lightly. A city man on a vacation is invited to the house of a rancher and there becomes friendly with the man's daughter. When leaving for the city again he promises to write to the girl, but the letter never arrives and the girl nurses a bitter disappointment. In the city the young man tries to forget her, but finds this impossible and his neglect of his fiancée finally leads to a quarrel and she breaks the engagement. The ranchman, in the meantime, noticing his daughter's trouble, starts for the city to find the young man, who has, as soon as freed by his fiancée, gone back to the ranch for the girl he left behind him. And when the old man gets back home he finds the happy young couple engaged. The ranchman in the strange city makes a pathetic figure and furnishes an effective bit of acting.

Thus Many Souls (Rex, Aug. 18).—This story is that of a young girl, who, in trying to support a sick mother, unburies herself of some very poor short stories which are regularly turned down by the publishers. Finally, however, one of the members of the firm becomes interested in her, visits her home, sees the



Florence Lawrence

Appears in

| | |
|-------------------|---------|
| The Mill Buyers | Aug. 9 |
| The Chance Shot | Aug. 16 |
| Her Cousin Fred | Aug. 23 |
| The Winning Punch | Aug. 30 |
| After All | Sept. 6 |

Florence Lawrence

HER COUSIN FRED

Released August 23, 1912

VICTOR FILM MANUFACTURING CO.

575 Eleventh Avenue

New York City

Released through the Universal Film Manufacturing Co.

pity of her struggle, and thereafter buys her whole outfit. He does not intend to publish the stories, but explains to her that he will keep them until they are needed. In six months the girl and her mother are pictured in luxurious surroundings, with rich clothes and money to spend on social functions. The girl then is sought in marriage by a fortune hunting young man, against whom the publisher warns her. The girl turns on the publisher and orders him from the house, and when he tells this in the office, the stenographer writes the truth about the stories to the would-be authorities. The enraged girl visits the office, denounces the publisher and, when she finds that her suitor does not want her now, leaves her rich surroundings and goes to work in a factory. The undaunted publisher seeks her out, makes her an offer of marriage and is accepted. The story is more in its incidental development if not in plot and Miss Leonard in the leading role shows all her old fire and energy which to some may seem too tense and theatric for the purpose.

The Bomb and The Bum (Champion, Aug. 19).—Humor is supposed to be the keynote of the picture, but by all accepted standards it does not hit the mark. A rascally lawyer sends for a girl to come to the city and settle up an account. While there a bum finds her asleep in the park and steals his carpet bag. He takes it to the lawyer, makes him think it is a bomb and thereby causes the legal light to give him money. The police are asked to remove the bag from the office, which they do after several exhibitions of fear, and it is placed in a field where it later finds it again. He then proceeds to blackmail the skin lawyer, he frightens the police and even makes the bum who first took the bag disgorge his ill gotten gains. After all this the girl continues in his rough way to have some fun and eventually shows all concerned that the bag really contained nothing but a single garment. There is much very rude horseplay and attempted funny tricks on the part of the police squad, but beyond a certain grotesque makeup their efforts fall very flat.

The Padrone's Daughter (Imp. Aug. 19).—Rosa, the daughter of the Italian padrone, is sought in marriage by Vincenzo, a worthless fellow, of whom her father approves for some strange reason. But not so Rosa, and the defiant girl is threatened by both men. Inspector Larry, sent out by the fire department to see about the refuse that has been allowed to collect on the fire escapes, witnesses Vincenzo in an attempt to choke Rosa in her home and rescues the girl. On her continued refusal to marry the Italian scamp the girl is locked in her

room, while her father and Vincenzo retire below stairs to consume some liquor. They get intoxicated and Vincenzo upsets a lamp that starts a fire in the house. Rosa's room is rapidly filling with smoke when the firemen arrive, but Larry again proves the protector of the girl and carries her to safety. For this he later wins his reward, for the former bitter father now consents to the marriage of his daughter and the fireman. The film has some good effects, one notably in the fire scene, but on the other hand it is weak in little things in the plot. While the girl is raging around her locked room the spectator finds it hard to figure out why she did not go through the window and down the fire escape, since she was perfectly conscious and that is the way Larry came to her rescue. But on the whole the picture is worth while.

The Golden Rule (Powers, Aug. 16).—The theme of this picture is a familiar one, but the treatment is unusual, although perhaps running too much to the melodramatic. A country girl is deserted by a city man, who fails to tell her that he is married. They meet in the city and the girl learns the true condition of things. She gets a job, but the man who betrayed her causes her discharge, and later she becomes the secretary of a minister. The minister's associates, in a scene that is not very clearly explained, also learn of the girl's former character, and they upbraid her employer. The young woman, however, points to a picture of Mary Magdalene on the wall and reminds them of the story of that young woman of Biblical fame. On Sunday the minister preaches a sermon on this subject, and the man, prodded by conscience, seeks the woman whom he has betrayed and drops dead. Nobody will doubt, of course, that the minister weds the girl. The story lacks coherence and is also not any too well acted.

Their Guardian Angel (Milano, Aug. 17).—The film has unusually pretty scenery, but cannot boast of such good photography as this company ordinarily supplies. The story of the film is conventional, but its settings have been well attended to, and the acting is satisfactory. A happy married couple have a villa by the side of a lake, and a friend of the woman, married but recently divorced, comes to visit them. The new arrival decides to flirt with the husband, gets him in an embarrassing position in a boat on the lake, and is seen by the wife. Later the husband makes an engagement to meet the intruder, but his wife hears him and plans a cure for the infatuation. She places their sleeping baby in the pavilion where the clandestine couple have planned to meet, and when they see the child the woman flees and the man realizes

Kindly mention DRAMATIC MIRROR when you write advertisers.

the sad blunder that he has made. The wife then enters the pavilion and forgives her husband. The story does not call for very much intricate acting, but it is well done and what few unusual opportunities there are have been excellently attended to.

The Shot That Failed (Bliss, Aug. 17).—A man shoots a companion in a saloon and is pursued by the sheriff and a posse on account of the offense. The man escapes, but later finds the wounded one and helps him off on his horse. The sheriff and his party fail to find the lawbreaker, but they start out again, finally calling on the wife of the wounded man, whom the sheriff finds at target practice. The man who shot her husband meets and woman and offers himself as a victim of the woman's gun, but the wounded man himself shows up in time to save the man who befriended him. The story drags a little, and in the details of its settings not enough care has been exercised. There is a saloon scene, probably not known in the West, but the thirsty man at the bar are shown drinking schooners of the stuff that made Milwaukee famous. The film, outside of this, draws the usual plaudits of the Western pictures.

The Greater Christian (Rex, Aug. 18).—The story is a simple one, but it has been told with more than the usual smoothness, and although at times some may think it is a little too much along the lines of the sentimental, it gets over in a satisfactory manner. A girl who has been accustomed to a life of pleasure becomes interested in the Salvation Army and joins the organization. She secures a position in the household of a wealthy family and there becomes acquainted with a minister, who proposes to her. The girl accepts, but before the wedding ceremony Paul Morton, the friend of her former days, finds her and tells the minister of her one-time reputation. The minister then refuses to marry her and the girl goes back to the Salvation Army. The picture is full of good scenery and it has a strong situation in the instance of the minister spurning the girl, a situation that is extremely well done by the performers.

A Chance Shot (Victor, Aug. 16).—Florence Lawrence proves anew in this film her right to moving picture laurels, a distinction she has won by many excellent portrayals in parts that have been out of the ordinary. Miss Lawrence, as usual, displays a personality that is more than charming, and her work is enough to lift the drama above the ordinary, although in its chief incident the plot is novel. The girl comes to her new home as a bride and is followed there by the villain, who knows that her father is a "lifer" at Sing Sing on account of killing

her mother. He blackmails her and takes her jewels, but returns later when her husband and a friend have gone hunting. This time, lacking money, she hides the black-maller in the barn, and her husband and his friend return. The two get into an argument as to who is the better shot, and to settle the bet they try their ability by shooting at a target on the barn door. The husband, of course, wins, and in doing so shoots the villain to death, a fact which he learns after his wife has confessed the truth about her parents. The drama is well staged and is quite clearly brought out.

Big Hearted Sam (Imp, Aug. 12).—One has the feeling that this should have been a very interesting drama, but it is rather indefinite in explaining the character and purposes of the friend, his relation to the man and wife, and just what the quarrel was all about. In passing out these questions, the spectator is hardly able to enjoy the evolution of the drama itself, though it is presented with much apparent discretion and art. The young prospector is at work on his claim, when a stranger appears. There is a quarrel over something. Three weeks later the husband is ill, and the wife writes a letter to Sam, the stranger, asking him to sell the claim, but when Sam appears and offers to rescind the claim, the husband refuses. Later another finds the claim, and sets out to jump it. The half breed servant informs Sam, who reaches the claim's agent before the other. He has it recorded in the name of the rightful owner, and a title informs the spectator, that big hearted Sam obtains his reward, though one is apt to wonder just what it is. Harry Pollard plays the role of Sam with his usual excellence. Margarette Fisher is the wife. Edward Lyons the husband, Eugene Kelly the half breed.

A Tale of the Footills (Nestor, Aug. 12).—An apparent error of the director of this picture seems to lessen its effectiveness. A revengeful cowboy is pictured as shooting a man in a carriage in the left arm from the right-hand side of the road, while between the wounded man and the gun is sitting another man whose weight is well up toward 200 pounds, a sufficient bulwark, it would seem, to protect all parts of the smaller man's body. The story concerns one Jim Golden, a New Yorker who goes West to look out for his father's mining interests. He meets Ross Cameron, the foreman's daughter, who falls in love with him, much to the discomfort of a cowboy who has interests in that direction himself. Jim, ignorant of the girl's love, is suddenly called back to New York, and the cowboy, seeking revenge, waits along the road for the carriage bearing Jim (Continued on page 34.)

Reviews of Supply Co. Films

Uncle's Favorite Pudding (Luz, Aug. 16).—While at no point does this film rise above mediocre in acting or general presentation, it has a certain entertainment which, however, is not as of high an order as it might have been had the story been acted and constructed with more knowledge of the requirements of picture farce. The frequent use of subtitles spoils the development of the situations. One is told that the rich uncle is very greedy and fond of his stomach. The cook makes a pudding, which becomes his favorite, and he decides to marry her, much to the distress of his family. The cook is in love with a certain policeman, but keeps the family in hot water, while she defers her answer to the uncle. At length the niece discovers how to make the pudding and invites the uncle to dine with her, apparently in his own house. The need of her writing the invitation is hardly necessary. He is treated to his pudding, and the cook is subsequently discharged.

Tommy Saves His Little Sister (Luz, Aug. 6).—This is the story of a bold, bad burglar and a little boy, which is a rather tiresome subject, since it presents nothing startling or fresh and is not especially human in its treatment and evolution. The parents put the boy and his sister to bed, and in the night the boy steals down into the drawing room to steal candy. The little sister, who follows, is kidnapped by the burglar. Detectives are set upon the track and, strange to relate, Tommy is permitted to accompany them. The burglar is at length captured and Tommy rescues his sister by climbing up a ladder to an attic all of which not quite as clear as it might be. The film is hardly good drama in the strictest sense of the word, as the threads of the story are not carefully woven, and too many titles interfere with the action.

The House of No Children (Comet, Aug. 19).—One regrets to see rather a good comedy idea permitted to descend into farce, and a dream at that. Greater success, it would seem, might have been realized had the idea been developed into some suggestive little comedy pointing to the same moral. The actor playing the leading role is more strenuous than funny, and prone to use the end of his toe rather offensively. He is the superintendent of an apartment where no children are to be admitted. He has various quarrels with children, until at last he goes to sleep, where he passes through several experiences in which he gets the worst of it at the hands of the children. It reforms him, and he becomes the superintendent of an apartment where the more children

there are the merrier it is. The story such as it is does not stop when it is done. **The Wedding of Wathena** (American, Aug. 24).—The treatment given this film is rather too commonplace and lacking in artistic worth to meet the requirements of present-day production. It is replete with many and confusing subtitles, the character relation is poorly indicated, and it makes no attempt to present the situations in dramatic picture action. The acting also is hardly up to the standard one would expect of this company when one is reminded of some of the excellent work they have done in times past. In a rather modern West, the squaw whose own papoose had died steals a child from a settler and his wife. The mother dies of the shock. There is a sudden jump to twenty years later, the shock of which might have been avoided by better stage management. The father in the same locality becomes aware that his daughter, Wathena, was not lost, as he supposed, when a portrait is shown him by a certain unidentified young man, who had taken Wathena's photograph. He thinks that the picture resembles his dead wife, and on this film proof he finds that the supposed Indian maid is his daughter, while the young man naturally becomes her lover, and is last seen in the act of embracing her.

A Corner in Kisses (Majestic, Aug. 26).—The plot of this little comedy is so slight that it requires especially delicate treatment in the acting and the presentation, and while the film creates entertainment it possesses little else than a passing interest, because of the poor dramatic evolution of incident and situation in bringing together the conflict of the comedy. Tom has had a quarrel with his sweetheart, and asks the help of Ann out of the difficulty. Ann's special young man in his turn becomes jealous, when he hears Tom from behind a clump of bushes declare that the kisses were nice. They were candy kisses, however. To add further to Tom's jealousy he is told that Ann is to sell kisses at a coming charity bazaar. He buys out the booth for one hundred dollars only to find that the kisses were not of the human kind. He vows never to be jealous again, but the spectator is by no means sure that he won't.

Hudroclus and the Lion (Gaumont, Aug. 22).—The drama of this highly artistic film in colors is more dependent upon the incident than upon the form of story, the presence of which would doubtlessly have added gripping qualities to the picture as a whole. The settings and background and all details work toward creating a truly

realistic atmosphere of ancient Rome. The sensational scene of the picture is where the slave Hudroclus is bound in the arena, an especially well made and artistic one, and the lion enters but refuses to devour him before the proconsul and the eager throng. The solution is found in the fact that when Hudroclus had escaped from the harsh treatment of the proconsul, under whom he had served as slave, he had met and befriended the lion in his lair by removing a thorn from the lion's foot. Thus when Hudroclus met him in the arena it was as a friend. Hudroclus is granted his freedom and the lion becomes his constant friend. The last two scenes do not contain the dramatic interest, as the drama is finished after the explanatory title.

The Will of James Waldron (American, Aug. 29).—While this film is very much of a melodrama, it stirs the interest of the spectator to an exceptional degree, and aside from the interference of the subtitles, it is most dramatic in its evolution. It is also particularly well played, with much character and strength. The great objection, and one that offends both taste and nature, is the type of villain employed. His open attack upon the girl and his treatment of the lame brother seem strained for dramatic effect, and it is accordingly felt that the drama would have gained much in its conviction and truth had this role been interpreted with more delicacy and subtlety. The two orphans are left to share their father's estate with two others. The first arrives and proves himself a brutal nature, who carries all before him. At the advice of a friend the lame brother sends for the fourth party in the will. He soon sets matters straight by showing the other his proper place. From a distance the other is about to shoot the new arrival, when the friend of the orphans raises his gun and kills him. It makes a unique triangle of a situation.

One Against One (Reliance, Aug. 21).—The clash of sympathies in this rugged drama is realized, and the scenes chosen in which to present it lend much atmosphere as well as character to the film as a whole. The picture has also been constructed with a keen eye to the possibilities. While the acting is entirely satisfactory, the two actors playing the leading roles hardly seem of the vigorous and sturdy type capable of expressing the strong and subtle conflict passing through their respective natures. At the same time the officer receives a letter breaking his engagement he also receives notice of the presence of an outlaw in his territory. He goes out to hunt his man. They meet and a fight of bullets ensues between the two, until the ammunition of both is gone. They meet unexpectedly by a cataract, where the outlaw nurses the officer. They both seek shelter in a cabin for the night. In the morning the outlaw discovers the commission of the officer for obtaining his capture, and the officer in his turn learns that the outlaw had shot a man while protecting the honor of the girl whom the officer loved and who had sent the man to him for protection. He permits him to go unmolested.

The Jealous Rage (American, Aug. 25).—There is no much sterling worth in this drama that one regrets its weakness, which is rather a fundamental one. The character of the village wail is hardly brought forward sufficiently in the drama, and her jealous determination to do away with the belle is not shown to have a strong, virile reason back of it. Especially as the belle and the stranger go away for a season, and she had ample opportunity to forget her wrongs. It is, however, acted with a deal of understanding and power. The belle of the mountain region casts aside the men of the locality for the stranger and thus arouses their enmity. The wail attempts to emulate her and, failing, becomes filled with hatred and rage toward her. The belle and the stranger return after a season, married, when the wail excites the rival suitors to vengeance. There is much strenuous gun play at this point, but injury to the belle and the stranger is prevented by the arrival of the sheriff and his posse. The wail meets death from a stray bullet received during the conflict. Many titles might have been omitted, adding much to the strength of the drama.

The Story of Chopin (Gaumont, Aug. 27).—The film is a beautifully colored

THELMA RELIANCE

Maria Corelli's great novel. In 3 great reels. Released one Wednesday, August 21. The biggest kind of feature for any house, any day.

Coming: One Against One, Wed., Aug. 21; North of 36, Sat., Aug. 24; The Secret Service Man, Wed., Aug. 28; The Bully and the Shrimp, Wed., Sept. 4; For Love of Her, Sat., Sept. 7.

The Biggest Point Called at Chicago!
YOUR RIGHT TO
"Demand that
Universal Program!"



Monday, August 19
IMP—THE PADRONE'S DAUGHTER
Here's a big, fine, new romance.
NESTOR—WHEN THE HEART CALLS
A very superior drama.
CHAMPION—THE SUN AND THE GUN
A delightful summer offering.

Tuesday, August 20, 1912
GEM—WHITE DOVE'S SACRIFICE
Dramatically beautiful.
BISON—HOW HE MADE GOOD
It will sweep you off your feet with enthusiasm.
ECLAIR—WANTED A WIFE is a HURRY
Dramatically funny.

Wednesday, August 21, 1912
POWERS—HER MARY
A novelty—exciting good comedy.
NESTOR—THE ALIBI
Strong Western story, with vivid situations.
THE ANIMATED WEEKLY
Simply wonderful.

Thursday, August 22, 1912
REX—AN OLD FASHIONED GIRL
A real hot weather money getter.
IMP—THE CASTAWAY
A thrilling tale of the sea.
ECLAIR—ROBIN HOOD. Three reels.
A state right feature on a regular routine.

Friday, August 23, 1912
VICTOR—HER COUSIN FRED
Florence Lawrence in a pleasing comedy.
POWERS—WHAT THE HILL DID
Fifteen minutes of brisk entertainment.
NESTOR—A STUBBORN CUPID
A side splitting mirth producer.

Saturday, August 24, 1912
BISON—FOR LOVE, LIFE AND RICHES
You can bank on it. It's a winner.
IMP—CHAPPIE THE CHAPERON
A riot of fun.

Great Geyers of Yellowstone Park
A beautiful scenic.
MILANO—THE COURAGE OF FEAR (cont.)
S. R. O. sign sure, if you bank it.

Sunday, August 25, 1912
ECLAIR—THE WILL
Emotionally dramatic.
REX—THE LEADER OF THE BAND
A most ingenious story—excellently presented.

Write us for Exchange nearest to You
Are You Getting the Universal Weekly?

Universal Film Manufacturing Company
1 Union Square New York City

piece of work, depicting clearly and with much power the life of the eminent composer of the funeral march. In some of its details it is pathetic, as no record of the life of Chopin could help being, but as

Kindly mention DRAMATIC MIRROR when you write advertisers.

an artistic whole it is all that the motion picture enthusiast can desire. The sets are beautiful and the actors have done their work well. The story opens with his parting with Marie Woduliska, whom Chopin adored, when he left Marienbad for Paris in 1832. In the big city sorrow knocked at his door. Marie wrote to him that her parents were forcing her to marry, and Chopin tried to plunge into society. He met George Sand and found in her companionship some consolation, but the heartache remained. In the convent of Valdemosa, surrounded by famed musicians, Chopin got his first inspiration for the funeral march and later in the crypt deserted by the monks he felt the anguish of the dead and the desire to compose the march was intensified. The march of the dead in the crypt is shown by a very clever bit of double exposure. Later he fell ill and had a break with George Sand. He returned to Paris to hide his sorrow, and there the memory of his former loves revived his genius. On Oct. 17, 1849, Chopin died, while a lady of high birth sang one of his favorite selections, a request that he made while in a dying condition. M.

As Others See Us (Thanhouser, Aug. 18).—The film tells an allegorical story of how the Pixies, Tinker and Pam, visited the mortals and cured them of many of their foibles. In its own quaint way it is amusing and suggests that much can be done with a theme of this sort if proper care is exercised. The Pixies see that in the world below all is vanity, and they call on the Diviner of Truth to cure these people of their weaknesses. The mortals are invited to see the truth teller, who has a sort of sausage machine where the mortals are put through a stunt that remodels them physically and is supposed to accomplish the same thing mentally. Then the Pixies depart into the upper regions, and supposedly the mortals have been relieved of their vanity. M.

Universal Reviews

(Continued from page 33.)

to the station. It is here that the acrobatic revolver shot puts Jim's south wing out of commission, but the foreman, who is driving, captures the cowboy and takes Jim back to his home. Bess proves a faithful nurse, and when Jim recovers he squares accounts by asking her to marry him. The film has a very fine picture of a Western road. M.

Her Diary (Powers, Aug. 21).—This is a rural comedy in which a little girl's imitation of the literary efforts of her grandfather result in the final discomfiture of her elders. The humor is not as effective as it might be, as it consists of a child assuming the wise air of a grown-up in scenes that one is perfectly sure are furnished by the perspicacity of the director. This little girl is anxious to emulate her grandfather in keeping a diary and gets the money from him to buy one. Then she records everything she sees, from the fact of her father drinking whiskey to a notice of her big sister kissing her beau and the minister becoming mixed up in a hugging bee with the cook, when the latter appeals to him for protection from a tramp. The little brother gets mixed up in a pie-stealing episode, and when he tells the older people of Earl's diary entries they all rush to have the incriminating book confiscated, a thing which is accomplished when the minister knocks it out of Elsie's hands down the well. But Earl, with the tribute paid by the various beneficiaries, gets five new diaries and presumably begins afresh. M.

LICENSED FILM RELEASES.

Monday, Aug. 20.

(Biograph) Mr. Grouch at the Seashore. Com.
(Biograph) Through Dumb Luck. Com.
(Kalem) The Little Wanderer. Dr.
(Lubin) The Deceivers. Com.
(Pathe) Pathe's Weekly No. 35—1912.
(Pathe) Fire at Sea. Special release.
(Selig) The Laird's Daughter. Dr.
(Vitaphone) A Double Danger. Dr.

Tuesday, Aug. 27.

(Edison) Alone in New York. Dr.
(Essanay) Alkali Ike Plays the Devil. West-Com.
(Cines) The Bride of Lammemoor. Dr.
(C. G. P. C.) A Prince of Israel. Biblical Dr.
(Selig) The Whiskey Runners. Dr.
(Vitaphone) Flirt or Heroine. Dr.

Wednesday, Aug. 28.

(Edison) Helping John. Com.
(Eclipse) The Golden Curl. Dr.
(Kalem) The Woman Hater. Com.
(Kalem) Palestine. Edu.
(Lubin) The Caretaker. Com.
(Lubin) A Burnt Cork. Com.
(Pathe) The Live Wire. Dr.
(Vitaphone) Two Cinders. Com.
(Vitaphone) Bumps. Com.

Thursday, Aug. 29.

(Biograph) A Pueblo Legend. Dr.
(Essanay) Three to One. Com.
(Lubin) For the Love of a Girl. Dr.
(Melies) His Partner's Share. Dr.

(Pathe) The Detective's Desperate Chance. Dr.
(Pathe) The Armless Wonder. Acrobatic.
(Selig) The Little Indian Martyr. Dr.

Friday, Aug. 30.

(C. G. P. C.) The Musketeer's Love. Hist. Dr.
(Edison) The Boy and the Girl. Dr.
(Essanay) The Hermit. Com.
(Kalem) Jim Bludso. Dr.
(Lubin) Pinned. Com.
(Lubin) The Overworked Bookkeeper. Com.
(Selig) Just His Luck. Com.
(Selig) Frenzied Finance. West-Com.
(Vitaphone) Written in the Sands. Dr.

Saturday, Aug. 31.

(Edison) Simla. Scenic.
(Essanay) Broncho Billy for Sheriff. Dr.
(Cines) Richard the Lion-Hearted. Dr.
(Kalem) Saved from Court-Martial. Dr.
(Lubin) The Sheriff's Prisoner. Dr.
(Pathe) An Aeroplane Love Affair. Com.
(Vitaphone) Bond of Music. Dr.

FILM SUPPLY COMPANY RELEASES.

Sunday, Aug. 25.

(Majestic) A Corner in Klases. Com.
(Thanhouser) When a Count Counted. Dr.

Monday, Aug. 26.

(American) The Jealous Rage. Dr.
(Comet) A Divided House. Dr.

Tuesday, Aug. 27.

("101" Bison—N. Y. M. P. Co.) The Bandit's Gratitude. Dr. 1000
(Gaugmont) The Story of Chopin. Dr.
(Majestic) A Disputed Claim. Dr.
(Thanhouser) Lucile. Reels 1 and 2. Dr.

Wednesday, Aug. 28.

(American) The Lonesome Trail Pioneer. Dr.
(Gaugmont) Gaugmont's Weekly. Topical
(Reliance) Thelma. 2 reels. Dr.
(Solax) His Double. Com.

Thursday, Aug. 29.

(American) Tittle not reported.
(Gaugmont) Marriage on the Run. Com.

Friday, Aug. 30.

("101" Bison—N. Y. M. P. Co.) The White Lie. 2 reels. Dr. 2000
(Lux) Tittle not reported.
(Solax) Playing Trumps. Dr.
(Thanhouser) Lucile. Third reel. Dr.

Saturday, Aug. 31.

(Comet) The Moonshiner's Task. Dr. 1000
(Great Northern) Love Is Blind. Dr. 943
(Reliance) The Secret Service Man. Dr.

UNIVERSAL COMPANY RELEASES.

Sunday, Aug. 25.

(Eclair) The Will. Dr.
(Rex) The Leader of the Band. Dr.

Monday, Aug. 26.

(Imp) Making Good. Dr.
(Nestor) The Story of a Wallet. Dr.
(Champion) The Foundling. Dr.

Tuesday, Aug. 27.

(Gem) Baby Fingers. Dr.
(Eclair) Dolls. Dr.
(Bison) For Love, Life, and Riches. Dr.

Wednesday, Aug. 28.

(Powers) An Exciting Outing. Dr.
(Nestor) Uncle Bill. Dr.
(Universal) The Animated Weekly.

Thursday, Aug. 29.

(Rex) An Old-Fashioned Girl. Dr.
(Imp) A Happy Family. Dr.
(Eclair) The Passing Parade. Tableaux

Friday, Aug. 30.

(Victor) The Winning Punch. Dr.
(Powers) Life's Lesson. Dr.
(Nestor) The Girls and the Chaperon. Com.

Saturday, Aug. 31.

(Imp) A Case of Smallpox. Com.
(Imp) Her Burglar. Com.
(Milano) A Circus Romance. Dr.
(Bison) A Shot in the Dark. Dr.

SIX VITAGRAPHS A WEEK SOONER.

The six Vitagraph daily releases will begin the last week in September, instead of the first week in October, as stated in last week's issue.

DATES AHEAD.

(Continued from page 23.)

BUFFALO BILL AND PAWNEE BILL: Milwaukee, Wis., 24, 25, Dubuque, Ia., 29, Webster City Sept. 3.
FERRARI, COL. FRANCIS: Waterville, Me., 19-24.
HONEST BILL'S: Harrisonville, Mo., 21, Freeman 22, West Line 23, Louisville, Kan., 24.
101 RANCH WILD WEST (Miller Bros.

and Arlington): Lima, O., 21, Anderson, Ind., 22, Indianapolis 23, Columbus, O., 24.
RINGLING BROTHERS: Rockford, Ill., 21, Sterling 22, Kewanee 23, Macomb 24, Louisville, Ky., Sept. 2.
ROBBINS, FRANK A.: Paulding, O., 21, Marion 27.
SPARKS, JOHN H.: St. Regis Falls, N. Y., 21, Gouverneur 22, Carthage 23, Harrisville 24.
YOUNG BUFFALO AND COL. CUMMINS: Chicago, Ill., 18-28, Janesville, Wis., 29, Beloit 30, Maywood, Ill., 31, So. Chicago Sept. 1, Chicago Heights 2.

BANDS.

BALLMANN'S: Forest Park, Chicago, Ill.—Indefinite.
CREATORE: Bismarck Gardens, Chicago, Ill.—Indefinite.
DON PHILIPPINI: Riverview Park, Louisville, Ky.—Indefinite.
KRYL: White City, Chicago, Ill.—Indefinite.
NATIELLA: Fontaine Ferry, Louisville, Ky.—Indefinite.
PRYOR, ARTHUR: Riverview Exposition, Chicago, Ill., June 23—Indefinite.
ROCHERETOS: West View, Pittsburgh, Pa.—Indefinite.
SHANNON, THOMAS FRANCIS: Woodside, Philadelphia, Pa.—Indefinite.
TOMMASINO, ALFREDO: Point Breeze, Philadelphia, Pa.—Indefinite.

MOTION PICTURES.

BERNHARDT, SARAH (Daniel Frohman): Chicago, Ill., Aug. 12-Sept. 14.
CARNegie ALASKA-SIBERIA EXPEDITION (Co. A; P. P. Craft): Chicago, Ill.—Indefinite.
CARNegie ALASKA-SIBERIA EXPEDITION (Co. B; P. P. Craft): Pittsburgh, Pa.—Indefinite.
HOWE, LYMAN H. TRAVEL FESTIVAL: Philadelphia, Pa., Sept. 2-14.
HOWE, LYMAN H. TRAVEL FESTIVAL: Baltimore, Md., 5-31.
KINEMACOLOR DURBAR: Boston, Mass.—Indefinite.
KINEMACOLOR DURBAR: Chicago, Ill.—Indefinite.
RAINEY'S, PAUL J. AFRICAN HUNT: New York city April 15—Indefinite.

MISCELLANEOUS.

INTERNATIONAL SHOW (R. A. Dano): Thomas, Okla., 19-24.
JONES, JOLLY J.: Newburgh, N. Y., 19-24.
LEONARD, J. SAM: Syracuse, Kan., 18-24.

MONARCH GREATER SHOWS (No. 1): Three Rivers, Can., 19-24.
MONARCH GREATER SHOWS: Cayuga Falls, O., 19-24, Lockport 20-31.
NORWOOD HYPNOTISTS: Melbourne, Australia 5-31, Adelaide Sept. 2-28.
PARKER'S SHOW: Toledo, O., 19-24.
RAYMOND THE GREAT (Maurice F. Raymond): San Francisco, Cal., Aug. 10—Indefinite.
ROUCLENE, HARRY AND MILDRED: Lunenburg, Can., 21, 22, Chester 23, 24, Halifax 26-29, Truro 30, 31, Moncton Sept. 2, 3, Sackville 4, 5, Amherst 6, 7.
SNYDER'S SHOW (A. B. Miller): Burlington, Ia., 19-24, Washington 26-31, Davenport Sept. 2-7.

(Received too late for classification.)

BUFFALO BILL AND PAWNEE BILL'S CIRCUS: Appleton, Wis., 21, Two Rivers 22, Sheboygan 23, Milwaukee 24, Waukegan, Ill., 26, Elgin 27, Freeport 28, Dubuque, Ia., 29, Manchester 30, Cedar Falls 31.
CASEY JONES (Rowland and Clifford): Chicago, Ill., Sept. 1-7.
FAUST (Manley and Campbell): Waterloo, Wis., 26, Watertown 27, Whitewater 28, Beloit 29, Berlin 30, Waupun 31, Fond du Lac Sept. 1, Neenah 2, Manitowoc 3, Two Rivers 4.
FRECKLES (Central: A. G. Delamater): East Stroudsburg, Pa., 22, Towanda 23, Elmira, N. Y., 24, Penn Yan 26, Owego 27, Ithaca 28, Auburn 29, Corning 30, Lockport 31, Salamanca Sept. 2, Dunkirk 3, Jamestown 4, Wellsville 5, Olean 6, Bradford, Pa., 7.
FRECKLES (Eastern: A. G. Delamater): Ocean City, N. J., 23, 24, Washington, D. C., 26-31, Gloversville, N. Y., Sept. 2, Oneida 3, Rome 4, Syracuse 5-7.
GILPINS, HYPNOTISTS (J. H. Gilpin): New Sharon, Ia., Sept. 2-4, Winfield 5-7.
MISS NEW YORK, JR. (William T. Fennessy): New York city 26-31.
O'HARA, FISKE (Augustus Pitou, Jr.): Hammond, Ind., 25, Kalamazoo, Mich., 26, Battle Creek 27, Lansing 28, Bay City 29, Saginaw 30, Flint 31, Port Huron Sept. 1, London, Can., 2, St. Thomas 3, Stratford 4, Guelph 5, Hamilton 6, 7.
ROBBINS, FRANK A. CIRCUS: Marion, O., 27, Delaware 28.
ROSE BUDS, THE: New York city 19-24.
ROYAL SLAVE (Geo. H. Bubb): Port Huron, Mich., 25, Marietta 26, Mayville 27, Lapeer 28, Fenton 29, St. Johns 30, Fowler 31.

THE THANHOUSER THREE-A-WEEK

LUCILE

A de Luxe adaptation of the poem by OWEN MEREDITH IN 3 REELS

Parts One and Two, Tuesday, Aug. 27
Part Three, Friday, Aug. 30

PERFECT PUBLICITY

Two kinds of One-Sheet, a Three-Sheet, and an Eight-Sheet at Your Exchange. Illustrated Heralds from HENNEGAN & CO., CINCINNATI, O. Cuts for Newspapers and Circulars (2-column) 40c. and (3-column) 75c. apiece, from STANDARD ENG. CO., 560 SEVENTH AVENUE, NEW YORK CITY. slides 30 cents apiece from NOVELTY SLIDE CO., 30 East 14TH STREET, NEW YORK CITY.

Released Sunday, Aug. 25

When a Count Counted

All-Star Comedy

THANHOUSER COMPANY

NEW ROCHELLE, N. Y.

NEW YORK

Film Supply Company, Agents for U. S. and Canada.



ECLAIR

Have You Booked that Master-Picture,

ROBIN HOOD

RELEASED IN THREE PARTS, AUGUST 22nd

Advertising Creates Attendance. Get lithos from your Exchange, two kinds of one-sheet and a three-sheet. Cuts for newspaper or circulars; a column, 50c. and 3-column 90c. apiece, postage prepaid. Standard Eng. Co., 560 Seventh Avenue, New York City. Beautiful announcement slides, 30c. each, postage prepaid, from Novelty Slide Co., 30 East 14th Street, New York City.

ECLAIR FILM CO.,

225 West 42d Street, NEW YORK CITY

Kindly mention DRAMATIC MIRROR when you write advertisers.

WEDGWOOD NOWELL

Producing Stage Director--Keith Stock--Toledo, O.
(Engaged for next season with Messrs. Klaw and Erlanger)

EDWIN H. CURTIS

STAGE DIRECTOR
Third Season COLUMBIA THEATRE STOCK, WASHINGTON, D. C.

GEORGE ALISON

DUXBURY, MASS.

THURLOW WHITE

LEADING MAN

AT LIBERTY

Address Actor's Society

PEARL SINDELAR

Management of A. H. WOODS

Leila E. Davis

Engaged for Summer

THE ENGLISH PROFESSIONAL JOURNAL

Circulation guaranteed to be larger than that of any English paper devoted to the Dramatic or Vaudeville Profession. Foreign subscription, 17s. 4d. per annum

THE STAGE

New York Agents: PAUL TAUBIG, 104 East 14th Street, and SAMUEL FRENCH & SONS, 25-30 West 35th Street.

Artists visiting England are invited to send particulars of act and date of opening. THE STAGE Letter Box is open for the reception of their mail.

16 York Street, Covent Garden, London, W. C.

LONDON "MUSIC HALL"

The Great English Vaudeville Paper
WEEKLY

Telephone, 1772 Madison Square.
New York Office, 36 West 25th Street.

14 Leicester Street, W. C.



Van Horn & Son

Phila., Penna. Established 1852
Theatrical Costumes
Stock Companies and Productions Our Specialty

FRANCESCA TEXTOR

(of the late firm of VAN HORN & TEXTOR)

is now carrying on the business of

Theatrical and Historical
Costumer, Etc.

164 WEST 48th STREET, NEW YORK CITY
Tel. 4335 Bryant

Jos. Hemberger & Co.

MERCHANT TAILORS

1 East 37th Street First Floor
LATEST SPRING AND SUMMER
IMPORTATIONS NOW READY
Dress Suits a Specialty



236
So.
11th
Street

Telephone Bryant 3044

Eaves Costume Co.

Manufacturers of Theatrical

COSTUMES and
UNIFORMS

Of Every Description

226 WEST 41st STREET
One Block West of Broadway New York

MISS R. COHEN

153 West 74th Street (Formerly
380 West 74th)
Telephone, 9074 Columbus

Kindly mention DRAMATIC MIRROR when you write advertisers.

FOUNDED IN 1884

American Academy of Dramatic Arts AND EMPIRE THEATRE DRAMATIC SCHOOL

Board of Trustees:

FRANKLIN H. SARGENT, President
DANIEL FROHMAN JOHN DREW
AUGUSTUS THOMAS BENJAMIN F. ROEDER

A Practical Training-School for the Stage, Connected with Mr. Charles Frohman's Empire Theatre and Companies.

THE FALL TERM WILL OPEN OCTOBER 26

For Catalogue and information apply to
THE SECRETARY, Room 141, Carnegie Hall, New York

ALVIENE SCHOOLS OF DRAMATIC ARTS and Allied Schools of Acting

DRAMA AND ORATORY

OPERA AND SINGING

STAGE-DANCING

ALVIENE PLAYHOUSE Exclusively for STUDENTS STOCK CO. and their Public.
Performances assuring New York Appearances and Engagements.

Claude M. Alviene, President, and a Faculty of twenty-four prominent instructors. Write for information (mention study desired) and illustrated catalogue "How thousands of celebrated actors and actresses (late graduates) succeeded." Theatrical Agents and Managers supplied. Booking and Producing. Courses now forming, 20th year. Beginners and advanced students accepted. Address as above to

SECRETARY, SUITE 11, GRAND OPERA HOUSE, 389 W. 32nd St., N. Y.

THE NATIONAL CONSERVATORY OF DRAMATIC ART, ELOCUTION and ORATORY OPEN THE YEAR ROUND UNDER THE DIRECTION OF

F. F. MACKAY

Special Attention Given to Course for Teachers of Elocution and Physical Training
Actors Coached in Special Characters and All Dialects

A Summer Class commencing the first Monday in July, extending through six weeks

OFFICE HOURS, FROM 9 A. M. TO 5 P. M.

Send for Prospectus 19-23 W. 44th St., near 5th Ave., NEW YORK, N. Y.

SCHOOL OF ACTING

of the Chicago Musical College

A School of Practical Stage Training, with all the Advantages of a Great Educational Institution

EXCLUSIVE USE OF THE ZIEGFELD THEATRE

Under the Expert Direction of MR. J. H. GILMOUR

The most distinguished actor connected with a Dramatic School.

Free Catalogue on request to Manager

CHICAGO MUSICAL COLLEGE SCHOOL OF ACTING

634 So. Michigan Boulevard

CHICAGO, ILL.

Established 15 Years.

Reference: Ask Anyone, Anywhere in the Profession.

THE NEW YORK DRAMATIC ATHENEUM AND Stage Career Agency

Managing and Exploiting Professional Artists and Exceptional Amateur Talent in
DRAMA, MUSICAL COMEDY, VAUDEVILLE, OPERA, CONCERT AND LYCEUM
Every accepted applicant positively placed. Save much of time and money, of long and, often,
unnecessary school term. Affiliated with

HALLETT'S NEW YORK THEATRICAL EXCHANGE

Licensed and Bonded Agency under the Laws of New York

SKETCH BUREAU-ACTS ARRANGED, PRODUCED-LYCEUM MATERIAL

LOUIS HALLETT, Professional Director, Actor, Coach

Exchange Building, 145 W. 45th Street. Suite 1104. Phone, 3645 Bryant

"A WORLD-WIDE CIRCULATION"

The Oldest and Most Influential Theatrical and Vaudeville Journal

THE ERA

ESTABLISHED 1887

THE "ERA" BUILDINGS, 5 Tavistock Street, STRAND, LONDON, W. C.

2,000 Advertisements appear every week in "THE ERA"

Subscription Rates: One Year, \$8.00; Six Months, \$4.00; Three Months, \$2.00
Professional Advertisements, 6/ per inch, single column

THE ERA is sold by S. Churgel, N. E. cor. of Broadway and 40th Street, and at Brantano's
American Artists visiting England use THE ERA Offices as their permanent London address. Inquiries and communications may be sent to

"THE ERA," P. O. Box 492, NEW YORK CITY

LADIES, DON'T WORRY! We Can Clean Your Gowns in Five Hours
If You Need It

Schwarz & Forger

CLEANERS OF FINE GOWNS

704 Eighth Avenue, near 44th Street, New York. Phone, 4136 Bryant
12 BRANCH STORES IN NEW YORK CITY